

JAWS **VS** APE

PAGE 22

STAR WARS

CHRISTOPHER LEE TALKS ABOUT
THE MOVIE





**FAMOUS MONSTERS
MAGAZINE
ANNOUNCES THE**



GREAT 1978
STAR
WARS
CONTEST

**WIN FABULOUS PRIZES FOR
CREATING YOUR OWN
STAR WARS 2
MOVIE SET!**



**SEE THE EXCITING DETAILS ON
PAGES 38 & 39 OF THIS ISSUE
OF FAMOUS MONSTERS!**



SPEAKING OF
MONSTERS

CREEPY CRAWLY!



CREEP RIGHT UP, friends, and we'll make your flesh crawl or we aren't all we're cracked up to be. And you know how cracked we are: if we were Humpty Dumpty they couldn't put us together again with epoxy resin!

A gruesome thought.

Be that as it may, we've grued together for you an especially exciting issue of Good Ole FM:

A STAR WARS smash! A WEREWOLF gnash! A JAWS 2 feature you'll go ape over and an A*F*E article you'll go jaws over! Also, Cushing! Lee! Superman!

And that's only the half of it! So half fun twice by digging into this dandy Summer Issue. And we won't let you simmer down 'outz we've got 2 more hot ones on the griddle for next month & the month after!

*Forrest
Acers*



THIS ISSUE DEDICATED TO

KENNETH
BISHOP

This is terrible! I must be getting old! (Who said "You can say THAT a-gain!"?) Here I'm dedicating this issue of FAMOUS MONSTERS to a reader of whom I don't have a foto and, what's worse, I don't know WHY this number is being dedicated to

KENNETH
BISHOP

but in the folder where for future reference I drop the names (does that make me a name-dropper?) of fans to dedicate issues to is the name of KENNETH BISHOP

so he obviously did something that impressed me as dedication-worthy, even if I can't remember what now! Anyway, I'm grateful, Ken. Somebody else out there wants to get an issue dedicated to him or herself? I've got a guaranteed way: Invest a Memory Boosting PIL and send me a hundred years' supply!

—FJA

SHORT SUBJECTS

I recently received a letter from Peter Cushing stating he had just returned from Germany after making HILLER'S SON. For a man of 65 he is difficult to keep track of!—SP/4 Joe Hammett. I am puzzled by something, to wit: are there more than one Dark Lords of the Sith (of which Darth Vader is but one) and what is their status within the inner hierarchy of the Empire? (Anybody got an answer for Richard D. Chap-

man?) I am one of Godzilla's greatest fans.—Marshall Morris. I am 5 years old. I like FAMOUS MONSTERS very much. I wrote this letter in blood.—James Adams. I want to know if Buster Crabbe is still alive because me & my friends have discussed it daily for about 6 months. (He appeared on the Academy of Science Fiction TV Awards Show and received a standing ovation

WANTED! More Readers Like



MATTHEW EDWARDS

How did you miss it?—Thos. Ashley. Whenever I see a Warren magazine I get it.—Scott A. Stine. Please put the wheels in motion for another Famous Monsters Convention.—Ron Plourde. I found an error in the Mystery Photo dept. of #143. It said the COMMA was not a part of the title; it should have read COMMA. (Keerect! A COMICAL mistake on the typesetter's part!)—Dave Caran. I would like to know the date of birth of the Editor (24 Nov. 1916).—Howard Swedesh. I am sorry to say you have made a little mistake. You said A CLOCKWORK ORANGE was rated X, but it was not, it was R, because I saw it and I am only 15. (Originally, when your Editor saw it previewed together with Ray Harryhausen, Ray Bradbury & Wendayne Wahman Ackerman, it was X but later some of the sex & violence were squeezed out of the orange).—Chris Lange. Eiji Tsubur-

aya was a great man and it is evident that you do not like the work he has done. (Signed simply with the initials M.S. to M.S. we say: You are mad! Whatever gave you THAT erroneous impression? Next someone will ask us why we always put down JACK PIERCE or damn DINO KONG was 10 times better than COOP KONG or KARL-OFF & LUGOSI were awful actors!) In FM #134 a letter refers to Rick Baker being "the jerk in the ape suit" in KING KONG. I think the writer should have his head checked. Rick Baker is the best makeup artist in this decade.—Brian Glass. I have seen INFRA-MAN TWICE and it is a good movie. It is not a bad or cheap movie. It's a movie well worth paying for. I have seen almost every Japanese monster movie.—Mike McDonald. I would really appreciate any information on Lon Chaney Sr. and his brother George. Thank you for a super, great, terrific, stupendous, horrendous, far out, funny & informative magazine! (And those are our BAD points!)—Lady Demon. I need your help real bad because my mother & father say I'm crazy because I read FM! But how can I tell them I'm not the only 14-year-old kid in the country who reads FM? (Sorry, Miles—you ARE the only 14-year-old kid in the country who reads FM. ALL THE OTHER 14-YEAR-OLD KIDS LIVE IN THE CITY!) Joke over. Seriously, we don't know what to advise you except you might point out to

WANTED! More Readers Like



JOEY HUSTON

them that George Lucas, Steven Spielberg & Stephen King all read FM when THEY were 14—and now they are MILLIONAIRES! The moral is obvious: read FM and become a millionaire...or your money refunded. Of course, you have to give back the

magazines you've been reading for 15 years if you want your money refunded—and by that time they'll probably be Collectors' items worth TWO million—so how can you lose? Patience, Miles, and hope that your parents grow up before you do! Godzilla is my hero.—Robby Moore. I am grieved by the death of so many actors from the Golden Age of horror films.—Doug Burn. My favorite of all monster actors are Lon Chaney Sr. & Jr.—RL Gunn. When I saw #143 I was astounded. The pictures inside were fantastic. My favorite article was "R" is for Revenge. "V" is for Vengeance in #141 was just as good.—No Signature. In #142 I especially enjoyed the article about Son of Ackerman—Kelly Percue. I would like to know more about the Son of Ackerman—Kevin McKee. The cover of #142 was absolutely stunning. You could tell this issue was grotesqued with evil!!! The foldout cover was smashing. Guide to Monsterland will be a great reference book for anyone or thing that is into monsters or just right down into ghouliness. Your Top 20 FJA favorites were 60% mine too. The Son of Ackerman monster was very interlock (This word is not in our dictionary.) MORE MORE MORE on the SON of ACKERMANSION!—Dale R. Watson. Here is one Stokerite who cares. I have studied Stoker for the past 10 years. If any of the readers would like to know something about this Irish author please feel free to write to me.—SP/4 Joe Hammett 228-94-5573, Co. C, 2d Bn. (LC #5), Troop BDE, Ft. Harrison, Ind. 46216. Your writers have a special hypnotic effect over readers like the once well-known writer Edgar Allan (he was an alien!) Poe. Once you start reading you can't stop. There is but one flaw to this magazine: Why must you always insult your editor Forrest J Ackerman?—Mary Consuelo Gonzalez. There is a word on the cover of 142 that is partially obscured, it begins with "PH" and the 3d letter is either a "U" or an "I". I can't figure out what that word is. Please tell me so I may get some sleep. (The Price of a good night's sleep is: PHIBES!)—Roy Barrows. I am 12 years old and (I get this) I was born on Friday 13th—just my luck! (How lucky can you get?)—Mike Sonier. This is the 21st time I've written and still waiting for a letter to be printed.—Parker Anderson.



FAMOUS MONSTERS

Incorporating MONSTER WORLD

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faster than a speeding **SUPERMAN** **IS ZOOMING** **YOUR WAY**

a close encounter with the original superman



KIRK ALYN, the Actor of
This Article, the Original
Alyn from Krypton, the
Movie's First Superman, as
He Appears Today.

A FUNNY THING happened to me last July here in California where I live: my phone rang.

The funny part is that I wasn't in a telephone booth at the time.

I was in my own home.

It was long distance from England and movie producer Ilya Salkind was on the other end of the line. "Kirk," he said, "I'm here at Pinewood Studios working on our new SUPERMAN picture and we want you in our film. After all, you are the original screen Superman and you should be in the latest production."

Doffing my crusader's cape and becoming mild, unassuming Clark Kent, I couldn't argue with the producer's logic: it was as unassailable as an observation by Mr. Spock.

"We'd like you for a cameo in the picture as Lois Lane's father," he continued. "We've

signed Marlon Brando to play Superman's father on his original planet, Krypton, and Glenn Ford will be the father who adopts him on Earth."

the cabinet of dr. calgary

So on August 1st, having in the meantime packed my Superman shirt & telephone booth, I was on my way to location in Calgary, Canada.

The old excitement was running in my veins again: it felt like quicksilver in a Ray Bradbury thermometer, about to pop over the top at Fahrenheit 451.

I felt the exhilaration of Dracula about to quench his thirst, Count Zaroff challenged by the most dangerous game.

30 years fell away from me like Kong falling off the Empire State.

It was almost as if I were back making my own SUPERMAN serials again in 1948 & 1950. Those two 15-chapter serials were made on a fairly modest budget but the audiences seemed to like them.

This new epic feature film would be in color & widescreen and cost at least \$44 million.

bullet--

MAN

by kirk alyn as told to eric hoffman



The New Embodiment of Red-Blooded True-Blue American Manhood: Chris Reeve. (By a strange coincidence, the second screen superman was named George Reeves.) Jeff East portrays Clark Kent as a young Superman, inset.



The Million Dollar Star, Marlon Brando, who portrays Superman's Father, Jor-El, on the far distant planet Krypton.



Lois Lane & Superman "than" (30 years ago at the time of the original serial).

(Editor's Note: \$50 million as we go to press ... and still climbing. Like Christopher Lee & Oliver Reed in THE 3 MUSKETEERS & THE 4 MUSKETEERS, the new SUPERMAN is being made in 2 parts simultaneously and \$50 million accounts for the first film & a portion of its sequel.)

down memory lane with lois

Of course I had a bit too much gray in my hair to be Superman himself but even playing his potential father-in-law produced a sense of exuberance in me, I felt as if I were flying again.

When I arrived at LAX (Los Angeles airport) who should I run into but the actress who played Lois Lane in my SUPERMAN serials, Noel Neill. "Kirk!" she cried. "Are you on this picture too? What do you think it will be like, working on a SUPERMAN movie again?"

On the plane ride up to Canada we sat together and speculated on the possibilities of the picture—what our parts would be like and what working with this new group of filmmakers would be like.

When we arrived we learned shooting was a bit behind schedule because of a series of rainy days. So with a few days to kill, Noel & I renewed our friendship, touring the town, seeing the zoo, etc. We had seen each other since making the original SUPERMAN serials but only once before, some months earlier in Tampa, Florida, at a nostalgia convention.

rocket site

At last we were ready to move on to a town called Lefridge, about 150 miles away, and from there we commuted to a place called Barons about 5 miles away. The reason we went to Barons was that it was an ideal location for our particular scene. There were miles of rolling wheat fields there similar to the ones in Kansas where the rocket from Krypton was supposed to have landed. Moreover, there was a railroad running a streamline train right beside a road. This was necessary to show Superman as a boy out-racing the streamliner, running beside the tracks.

Noel & I finally met the producer Ilya Salkind & his associate, who were both very warm & friendly and who knew very much what they were doing. I was impressed at the youth of these 2 men who were handling a multimillion-dollar project with the confidence of men twice their age.

(FM has learned from another source that Kirk Alyn is secretly amused by the fact—well, it's no secret any more—that during his long filmic career he has worked in one of the cheapest movies ever made—"I never got paid anything for my part"—and now the most expensive!")

The director, Richard Donner, was also a smiling, helpful man, quiet but in control of a



Above & Below, examples of the kind of Danger & Excitement faced in the fast-paced serials in which Kirk Alyn & Noel Neill were mugged.





Action-full Artwork that generated Excitement for the Original SUPERMAN Serial.



The Cameo Scene in the New SUPERMAN which reunites Kirk Alyn & Noel Neill. With them, their screen daughter Cathy Painter. Read in the article about the amazing sight she sees outside the train window.

complex undertaking. This was the first time in my many years in show business that I had worked on a picture outside the United States and I was surprised to find that no matter how busy we were the company could always find time to stop for tea & cakes morning & afternoon. This seemed to help the crew work all the more effectively.

We had time to watch much of the preparations for our scene. Everywhere the producers, Noel or myself went, we were followed by sound cameras shooting us for a documentary about the making of the new SUPERMAN. This, I suppose, will be shown on TV.

At last, after days of preparation, the time came when we were to film our big scene.

in "training"

Basically, young Clark Kent was supposed to be running alongside the railroad tracks, overtake the modern train and then leap over it, from one side of the tracks to the other. The audience



Star Trekian Type Scene on Krypton, where Jor-El is about to banish a trio of traitors to the Forbidden Zone.

would view this amazing feat from several different angles so 4 cameras were used.

I am always hesitant to reveal the mysteries of the special effects people: I think it is better if the audience just goes along with the magic and accepts it—at least for the time it takes to watch the movie.

However, I guess I can tell you the speed of the train was made to seem faster by *under-cranking* the camera. (The slower the action is photographed, the faster it looks when projected.) The talented lad who both played the part of young Clark and did his own stunts (as I did my stunts in the original SUPERMAN films) was Jeff East. Since he didn't really come from Krypton, he got some Earthly aid in flying by means of a complicated set of wires & cranes.

(Editor: "They trained cranes to help him fly? Amazing!" *Superman Sr.*: "Forry, your corny humor is for the birds!")

talking of superman

The special effects completed, Noel & I were now to do the dialog. We were the mother & father of young 9-year-old Lois Lane, played by a talented little actress, Cathy Painter.

Little Lois was looking out of the moving train (it really was moving—no special effect) and she sees the young Clark in shirt & slacks running faster than the train.

When the boy sees the pretty Lois watching him, he shows off by running even faster.

And then jumping over the train!

Lois excitedly reports this wonderful event to her parents.

Noel replies: "Lois Lane, you do have a writer's gift for invention..."

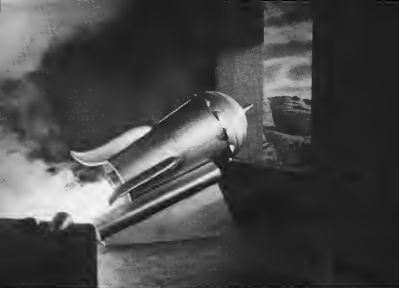
Young Lois, near tears, says: "Nobody will believe me..."

I console her. "I believe you," I say, as her father. (After all, having been Superman myself, I could believe such things.) "Would you like me to read your new book to you?"

super secret

A shroud of secrecy has surrounded the making of the new SUPERMAN similar to that of CLOSE ENCOUNTERS and, "way back when", the original KING KONG.

But from one source & another, FM has learned the following. (All may not turn out to be 100% accurate facts—but that will be part of



The Original Mini-Rocket that transported the Baby Superman from the Doomed Planet Krypton to the Blue Planet Earth.

the fun of going to see the picture . . . to find out!)

—*Superman* will be involved with a bursting dam whose flood water could kill countless people and do millions of dollars worth of property damage.

—*Superman* will have to try to deflect a gigantic meteoroid heading for a populous part of our planet.

—*Superman* will be faced with the impossible situation of 2 intercontinental ballistic missiles with atomic warheads simultaneously heading in 2 directions for different targets!

As for special effects just as there is no single Lassie but half a dozen highly-trained dogs each of which does a different trick best (leaping, swimming, being involved with fire, acting wounded, etc.); and just as Bela Lugosi did not have a single Dracula cape but was hurried in one and left two behind, one now in the possession of his 4th widow (the mother of his son) and the other in the Ackermuseum; so we understand from several sources that there is no single "magic cape" but something like 18 of them! in order to accomplish all the great effects required of Clark Kent when he assumes his real identity of the alien from Krypton.

Superman's Fortress of Solitude at the North

Pole is said to be a sight to behold. Like something out of a James Bond spectacular.

SALKING ON SUPERMAN

Finally, in an interview in the *Hollywood Reporter*, the 30-year-old French producer of *SUPERMAN* said:

"I started reading Superman comics at 7 from the moment I could read English. Until a couple years ago my father, the man with the money for movie-making, had never heard of Superman, and one night I explained to him about the character, that he is a man with extraordinary powers using them for the total good. He has arch enemies, he has a girl he loves, Lois Lane, and Superman has one of the things man has always dreamed about: the power to fly. But that has never been shown the right way—on TV & in movies the act of a man flying has looked cheap, like something hanging. He jumps thru a window and everybody knows there's a mattress below.

"We figured that people were looking for some kind of fantasy and Superman was the answer: something special, something good, something powerful."

It sounds like a *SUPERMOVIE* and we can hardly wait to see it!

BRRRRRTHDAY WITCHES

and many harpy returns

ON BEHALF of Filmonsterdom, in the month of August **FAMOUS MONSTERS** would LIKE to extend Natal Greetings to a number of personalities in the fantasy film field—but for some obscure reason virtually no one now living was born in August! If YOU know of someone, PLEASE inform us! Fredric March & Michael Rennie; authors such as HPLovecraft, "Doc" Smith & the Great Hugo Gernsback himself were all born in August; but, alas, none of these individuals is still with us. No less fabulous personages than **LON CHANEY SR.**, **BELA LUGOSI**, **H.G. WELLS** & **A. MERRITT** all **DIED** in August but that doesn't do us any good Birthdaywise.

That leaves us with just one Birthday Boy... but, oh boy! is he a **BIG ONE!** The Martian Chronicler Himself! So let's everybody get together and wish **RAY BRADBURY** Many More Happy Birthdays. Send your Well Wishes & Cards c/o Forry Ackerman, 2495 Glendower Ave., Hollywood, CA 90027, and they will be forwarded free of charge.



RAY BRADBURY
Aug. 22



LON CHANEY SR.
Died 26 Aug. '30



FREDRIC MARCH
31 Aug. 1947



MICHAEL RENNIE
26 Aug. '09



BELA LUGOSI
Died 16 Aug. '56

END

JAWS



SHARK ATTACK ACTION:
For JAWS 2, more than 4 months of intense activity had to be consumed in order to capture on celluloid some of the most

Exciting!

Dramatic!

And—

TECHNICALLY DIFFICULT!
shark attack action ever dreamed of.

Or attempted!

It was like tempting fate.

Attempting the impossible.

It would be no good unless audiences broke out in a cold sweat, sat on the edge of their seats, gripped the arms of their seats until their knuckles turned white ... and occasionally

2 an exciting feature
you can really
sink your teeth into
-- unless it sinks
them into you first!





Quint, Brody & Hooper—the Holy 3—out to get that Devilfish in JAWS.



Exhausted Chief of Police & bearded ichthyologist (Roy Scheider & Richard Dreyfuss) take refuge in the wreckage of a battered fishing boat.

fainted from fright! It had to be a PSYCHO of the sea.

Out-castle the late William castle in the pants-scaring department.

Make the original JAWS look like babies' teeth.

So the cameramen & crew, the director & his company of actors, went to Navarre Beach, Florida, on the Gulf of Mexico, and there, in Panavision & Technicolor, they transferred onto reels of film the . . . what shall we call it? How can it be named?

The Saga of Super Shark?

The Too Close Encounter with the Terror of the Deep?

The Battle of Bruce 2?

the fin & the din

But first since it's been 2 years since Bruce first surfaced and a lot has happened in the mean time—the galactic WARS have sent us STAR-crazy and the numeral initials “CESK” have become as well-known to this generation as 124C41 was to Ralph's generation—let's first turn back the clock about 24 months to remind ourselves of what a Big Splash that gruesome toothsome made when he torpedoed his way up from the briny deep to display his a-gnawing ways to the townfolk of Amity beach.

The mutilated body of Chrissie, a lively young local girl, had been washed ashore horribly mutilated.

Victim of a boating accident?

But what kind of accident could account for a torso chopped in half?

Bones crushed?

Flesh ribboned?

Organs jellied?

The mayor & the town's businessmen suspected the terrible truth but to have revealed it would have dampened business prospects for the summer tourist season that was just around the corner.

So, blissfully unaware of the danger in the deep that was about to wreak havoc with the community, the carefree sea-bathers & sun-bathers splashed in the briny blue and kicked sand in neighbors' sandwiches.

Meanwhile, down below the surface of the sea, huge gelatinous eyes, evil & avaricious, regarded with salivating glands a smorgasbord of long sinewy legs & tasty arms, dangling temptingly in the blue water . . . enough fresh food to put any savage predator in the mood for a protein orgy.

And so the sea monster fed again!

A youngster on a raft suddenly was snatched to his doom.

A red spray geysered into the warm salt air.

A stifled scream gurgled up and broke on the reddening waves.

A woman screamed.

“There's blood in the water!”



Here come de Judge? No, de Judgment Day—shark style!

devilfish from the deep

The swimmers stampeded from the sea like deranged dolphins.

Friends & relatives ashore dashed heedless of consequence into the pink-tinged waters to bodily drag their families & children out of the suddenly chilled waters.

Soon after the ghastly incident a reward was posted:

A \$3000 BOUNTY FOR THE CAPTURE & DEATH OF THE SHARK THAT KILLED ALEX KINTER

The promise of payment brought many people to hunt for the monster. Among them, Quint.

An ex-Naval man.

Crusty.

Crafty.

Cantankerous.

With a hard-earned hatred of the sea-beasts he called devilfish.

"You gotta get this fellow and get him quick," he counselled. "If you do it'll bring a lot of tourist business just to see 'im. But a shark that size is no pleasure—he's a bad one—he can swallow a man whole."

Quint volunteers to find the shark for 3000 bucks . . . but he wants 10,000 to finish the job.

The townfolk are not yet prepared to pay the price.

So they eventually, for their shortsightedness, pay a far greater one.

death takes no holiday

The 4th of July weekend arrives.

Fireworks, this fateful weekend, will turn into fearworks.

The beach remains open.

Shark-hunters in boats & choppers, equipped with electronic surveillance devices, monitor the waters.

A local TV station is on red alert, waiting to-



JAWS 2 puts David Elliott & Gary Springer thru the ring.

gether with the public with bated breath for the first sign of danger.

Matt Hooper (Richard Dreyfuss, who was soon to go on to greater fame in CLOSE ENCOUNTERS and at the Academy Awards) arrives on the scene. He's a specialist from Oceanographic Institute. But his warnings are ignored and the next thing we know—

the teeth of terror snap

A small boat, bearing 3 persons, is overturned.

3 heads pop up from the water, sputtering.

One of the heads belongs to Sheriff Michael Brody.

A black dorsal fin appears.

It circles the terrified trio.

Brody freezes.

The fin slices straight for him, growing ominously bigger & more menacing.

But it passes him by at the distance of a gnat's eyebrow.

Instead it heads for a panic-stricken person.

The victim tracks water.

Flails about wildly.

Screams hideously.

The shark has him in its jaws!

The scene is paralyzing: the Sheriff can't tear his horrified eyes away.

The water explodes.

There is a choked-off scream.



Roy Scheider sees a sight that makes his hair curl & his blood curdle in JAWS 2.



Shooting sharks for fun & profit doesn't prove to be much fun for the shooters but it's sure profitable for the boxoffice!

The head of an unfortunate man appears. Followed by his upper torso. No more; no limbs, legs, feet.

A current of blood trails after the corpse of the half-man.

Narrowly escaping with his own life, Brody is now convinced that this is a job for Quint.

So Quint, Brody & Hooper board Quint's ship the *Orca* and head for the open sea surrounding the no-longer-complacent town of Amity.

pursuit of the killer

While they are seeking the horror-shark, Brody & Hooper get better acquainted with their bitter captain. When a small white patch on Quint's arm catches Brody's eye and he lifts a brow in query, Quint tells his tale:

"Tattoo. Had it taken off—*USS Indianapolis*, 1944 ... year ... the *USS Indianapolis*: June 29th, 1945, three & a half minutes past midnight, 2 torpedoes from a Japanese submarine slammed into our side. Two or three. We was

still under sealed orders after deliverin' the bomb ... the Hiroshima bomb ... we was goin' back across the Pacific from Tinian to Leyte. Eleven hundred men went over the side. The life-boats was lashed down so tight to make the bomb-run we couldn't cut a single one adrift. Not one. And there was no rafts. None.

"She sank in 12 minutes ...

"We didn't see the first shark till we'd been in the water about an hour. A 13-footer near enough. A blue. You measure that by judgin' the dorsal to the tail. What we didn't know ... of course the Captain knew ... I guess some of officers knew ... was that the bomb mission had been so secret no distress signals was sent. What the men didn't know was that they wouldn't even list us as overdue for a week. Well, I didn't know that—I wasn't an officer—just as well, perhaps.

"So some of us were dead already—in the water—just hangin' limp in our life jackets. And several already bleedin'. And the 300 or so layin' on the bottom of the ocean.

JAWS 1

SUPER FIN DOES 'EM IN!



Doomed victims go down for the count of 3 as Bruce bites brutally.

the sea boiled red

"As the light went, the sharks came cruisin'. We formed tight groups—somewhat like squares in an old battle—you know what I mean—so that when one came close the man nearest would yell & shout & pound the water and sometimes it worked and the fish turned away but other times that shark would seem to look right at a man—right into his eyes—and in spite of all shoutin' & poundin' you'd hear that terrible high screamin' and the ocean would go red, then churn up as they ripped him . . . Then we'd re-form our little squares . . .

"By the first dawn the sharks had taken more than a hundred. Hard for me to count—but more than a hundred. I don't know how many sharks. Maybe a thousand. I do know they averaged 6 men an hour. All Kinds—blues, makos, tigers.

"In the middle of the second day some of us started to go crazy from the thirst. One fella cried out he saw a river, another claimed he saw a waterfall, some started to drink the ocean and choked on it, and some left our little

groups—our little squares—and swam off alone, lookin' for islands, and the sharks always took them right away. It was mainly the young fellas that did that—the older ones stayed where they was.

"On Thursday morning I bumped up against a friend of mine—Herbie Robinson from Cleveland—a bosun's mate—it seemed he was asleep but when I reached over to waken him he bobbed in the water and I saw his body up-end because he'd been bitten in half beneath the waist. . . .

"Early evenin' of the fifth day a big fat PBY came down out of the sky and began the pickup. That was when I was most frightened of all—while I was waitin' for my turn. Just 2½ hours short of 5 days & 5 nights when they got to me and took me up.

"Eleven hundred of us went into that ocean—316 got out. Yeah. Nineteen hundred & forty-five. June the 29th. Anyway, we delivered the bomb."

seaquake!

The nightmare of Quint's story soon became a

JAWS 2

THIS FIN SPELLS FINISH



We can only guess at the dire fate that awaits this trapped pair.

living nightmare—

There was the barest hint of a scraping sound from the hull deep beneath the men. Then things vibrated on the shelves. The boat was suddenly bumped from below and the gentle scraping turned to a violent assault somewhere on the under-structure of the vessel. Water bubbled up in the hold!

Quint grabbed his M-1 rifle and fired over the stern, emptying a clip into the water.

Then there was a silence.

"Nobody sleeps! Nobody!" shouted Quint as he jammed a fresh clip into the M-1. The men scanned the seas around them . . .

And then—

Well, you all know what happened THEN!

Bruce hit the bullets!

The harpoons! The boat!

The live bodies!

Anything he could get his teeth on!

And the director of the sequel had to top that!

of sharks & szwarc

Jeannot Szwarc, starting his directorial as-

signment on JAWS 2, told the press:

"It may well be my most challenging undertaking if I direct until I'm 100 years old. It's an extremely complex film with technical hurdles & intricate details that are mind-boggling!"

What had he done previously to be given such a plum assignment? He'd plumbed the depths of nightmare in an episode of *Night Gallery* and impressed the late producer-director Wm. Castle with his original style & inventiveness as displayed by the work he did on *BUG!*

Having done so incredibly well with the special effects on the original film, the task of topping them has been entrusted to Robert Mattey & his mateys. The fx wizards will show us:

Explosions . . .

Burning boats . . .

Seacraft capsizing . . . sinking . . .

A shark being attacked . . .

And, of course, most important of all—

A shark attacking.

Correction:

Not a shark—

THE shark!

BRUCE 2!! JAWS 2!!!

a "sharking" experience as--

JAWS MEETS A*P*E

14 TONS of Animal Fury!
A super-simian 36 feet tall!
A*P*E!

And a giant of the deep, a Great White Shark.
When this huge leviathan of the sea attacks
the greatest gargantuan since Konga, the ocean
turns red with the blood of beast & fish.

— But we're getting a bit ahead of our story.

the captive giant

A freighter, gliding peacefully thru the still
waters of a calm Pacific night, gives no indica-
tion of the mind-boggling cargo it carries.

But the sailors, gathering to whisper fearfully
in small groups, speak of the 36-foot horror
which lies below deck.

And they have good cause to fear for with a
mighty roar a giant fist explodes thru the deck,
sending the sailors sprawling.

A great shaggy head appears.

Then a barrel-chested torso.

Two steel-thewed arms peel back the metal
bulwark.

*A*P*E is loose!*

The super-simian is enraged. He has never
been confined and he strikes out in terrible
anger.

20,000 pounds of bestial rage tear apart the
ship from stem to stern!

The sailors, screaming in agony, are crushed
beneath the gorilla's mammoth hands or buried
beneath the debris as the freighter is ripped
asunder.

What begins as a quiet night ends in death
& tragedy as the ship is swallowed by the ocean
and all the crew wind up corpses, entombed in
Davy Jones' locker.

danger from the deep

A*P*E now turns his attention toward the
distant Korean coastline.

But he is in the habitat of one of nature's
most fearsome predators.

It should have vanished with the dinosaurs.
But it did not. Instead it became master of the
oceans.



The gargantuan gorilla known as A.P.E demolishes Korean village of Incheon.



Above, A*P*E hands it to a horrified Japanese girl and then, below, repeats his performance with Marilyn Baker (Joanne De Verone), who plays the Hollywood Movie Star.



All things succumb to its lightning-swift attack.

Nothing survives that is dragged into its gaping maw and torn apart by the rows upon rows of foot-long razor-sharp teeth.

Its tiny brain registers the movement of A*P*E in the water and the GREAT WHITE SHARK attacks!

A*P*E sees the water rise as the shark makes a pass, then circles.

A*P*E does not understand what this creature is but he was a king & a god in the land he was taken from and he knows no fear.

when killers clash

The 2 titanic opponents eye each other with death in their vicious hearts.

The shark attacks!

A*P*E is unaccustomed to this watery environment and the first swipe slashes a deep gash in his leg.

A*P*E is filled with pain & rage.

When the great shark moves in again it finds a more wary opponent.

A*P*E reaches out his great trunk-line arms and clasps the shark's slippery body.

But with a great swish of its powerful tail the leviathan of the deep eludes the terror of the land.

The shark, confident of its victory (since it has never been defeated in its long life), launches itself like a deadly torpedo at the waiting simian.

the victor

But this day the shark meets its match, finds itself facing an enemy more deadly than itself.

Superhuman muscles encircle the shark's body as it flashes by and A*P*E plucks it out of the water as tho it were no more than a strand of seaweed.

The frantic fish, out of its aqueous element, squirms & struggles in panic.

But A*P*E holds the shark in an inescapable grip fast and slowly—ever so slowly—the great hairy muscles tense & strain, choking the life from the water devil.

Unable to breathe and weakened by its futile struggles, the great white shark is unable to wrest free from the mighty paws as they tighten on its jaws and pull.

Crunch!

A*P*E throws the broken, dying body of the shark back into the sea in disgust and turns again toward the distant shoreline.

The corpse of the shark sinks to a watery grave.

beauty & the beast

The sunrise greets American actress Marilyn Baker (JOANNA DE VARONA) as she arrives in Korea to appear in a film. Tom Rose (ROD



A*P*E, the Poor Men's Kong, tries to convince actress in his catcher's mitt that his is "the pews that refreshes".

ARRANTS), her boyfriend, is waiting for her at the airport. Tom is in love with Marilyn but she is unsure of such a commitment.

Unknown to them, A*P*E rises from the surf and stalks toward the city of Incheon.

The city is powerless to stop him.

Homes are destroyed, people are killed in multitudes and the city is left a raging inferno as the great beast marches inland.

He only pauses in his rampage of destruction when he chances upon the movie crew--and Marilyn.

Tom learns that his girlfriend has been kidnapped by the giant A*P*E.

Orders are given to the National Guard to capture the monster alive and helicopters are dispatched from local airfields.

no escape from A*P*E

In his confrontation with the helicopters A*P*E places Marilyn safely in a cave, then turns his attention to the "gnats" with great sweeps of his huge paws.

Tom, meanwhile, is able to rescue Marilyn from the cave and they flee to the city of Seoul.

Enraged at the loss of his "doll", the great

A*P*E heads for Seoul, destroying everything in his path.

The city is laid waste by A*P*E in his search for Marilyn.

Never has the city suffered such terrible damage as the colossal brute devastates buildings, bridges & factories. When he finds Marilyn, scoops her up and heads for the mountains, he leaves only ruins in his wake.

the korean kong: they done him wrong

Finally permission is received to destroy A*P*E and the combined forces of Korean & American troops attack.

When Marilyn is placed safely aside and A*P*E turns his attention to the approaching soldiers, they find the opening they need.

Bombs, artillery guns, planes & all the modern weapons of war are too much for A*P*E.

Mortally wounded, the giant gorilla sinks to his knees and, with a last lingering look at his beautiful flesh-&-blood doll, dies.

Tom & Marilyn are re-united and the danger to Korea--and the world--is over. For A*P*E was too big for a world as small as ours.

it's double the trouble when-- **2+2=**



THE MAGIC SWORD needed a double-edged blade when St. George had to edge up to this twin-headed fire-breather. An edgy situation for sure!

LOSING THEIR HEADS is something that happens to most people now & then even if they only have one.

So occasionally nature, science, the supernatural or a mad producer tries to improve on Mother Nature herself and see if it's true that "two heads are better than one".

Don't COUNT on it!

things looking dark

THE DARK INTRUDER (1965) introduced us to Robert Vandenburg, who was born with a

horribly deformed twin growing out of his back. The twin, little more than an ugly growth, is removed surgically and everyone seems to think that it died. Not so.

The bizarre brother returns in adulthood to kill all those who know of his birth and to exchange bodies with the normal, handsome Robert, after each of the ritual killings, the police find an odd ivory carving of a gargoyle with another face on the back of its head. Each successive carving is more detailed in appearance, corresponding to the greater possession the evil twin has of Robert's body. Finally there are 2

FEAR!

by deborah falen



complete carvings at the scene of the last crime ... and Robert has lost the battle for his body.

roc-a-bite baby

Humans are not the only beings who have to spend twice as much at the hat shop: the animal kingdom also has its share of double-headers, we all remember the 2-headed rocs in *THE 7th VOYAGE OF SINBAD* (1958). These rather irritable birds were picking & pecking on some of Sinbad's men. All the men really wanted was a piece of the roc's shell to make a potion to return

the enchanted princess to her normal size. The princess was under the spell of an evil wizard and if she was not back to her normal size she could never marry her beloved Sinbad.

After the men managed to kill the baby roc, its parent arrived and carried Sinbad off to its nest. Luckily he escaped and rescued the princess after duelling with a sword-carrying skeleton & destroying the evil magician.

dragons headed your way

The multi-headed dragons like the Hydra in



The Not-So Jolly Green & Brown Giants give Tokyo a tough time in **WAR OF THE GARGANTUAS**.



John Bloom & Albert Cole as the weird human known as **THE INCREDIBLE 2-HEADED TRANSPLANT**.



Burgess Meredith finds himself in **The Twilight Zone** with a twin problem on his hands.



The Siamese Baldy Brothers who kept things moving with Basil Rathbone & Vampire in **THE MAGIC SWORD**.



Cy Clops & His Brother Eye Clops point accusing fingers at each other in **THE 3 STOOGES MEET HERCULES**.

JASON & THE ARGONAUTS (1963) have been with us for a long time, one of their 2 headed cousins appeared in **THE MAGIC SWORD** (1962). He was a quite special gourmet dragon who only dined on authentic princesses, which put a bit of a strain on the local royalty. Unfortunately for him, he wanted to gobble one princess too many and wound up slain by Sir George (who else?) and the enchanted weapon of the title.

Despite the fact that his temper matched the temperature of his foul, sulfurous, fiery breath, the dragon's demise upset his owner, the evil sorcerer Lodac who was quite fond of his pernicious pet.

Just to balance out the double trouble of the dragon, Sir George's foster mother Sybil the witch had a double-domed servant who had the interesting habit of speaking in unison. It was a stereo-funnic effect. This was one of the few cases when one of the league of the twinheads had well-adjusted personalities. Which only goes to show that some people can get their heads together.

In **THE 3 STOOGES MEET HERCULES**



The **DARK INTRUDER** who made things look black for his blood brother.



Rosie Grier & Ray Milland share the same body as the result of a mysterious experimental operation.



Rick Baker, *Monster Maker*, got into the simian swing with *THE THING WITH 2 HEADS*.

(1961) the zany trio & a duo of friends use a time machine to travel back to ancient Greece. While there they meet a 2-headed cyclops with a nasty set of personalities. With a little help from a friend they vanquish the cyclops and go on to many other adventures before returning to their own time.

Jim the giant thriller

And we must not forget Jim Danforth's marvelous 2-headed giant, Gargantua from *JACK THE GIANT KILLER* (1962). Jack won his name by killing a simple one-headed giant which was trying to kidnap the beautiful princess Elaine. The giant had been sent by the evil wizard, Pendragon. The sorcerer wanted to rule in Cornwall. When he was banished he decided to take the princess with him.

Even tho this try failed, the princess was later captured by the wizard's demons. Jack managed to rescue her despite the handicap of his 2 friends having been changed into a monkey & a dog.

Then suddenly they are pursued by the evil 2-headed ogre. Jack doesn't get a chance at him because his trusty leprechaun conjured up a sea serpent which destroyed the giant after a terrible battle.

Jack then puts an end to sorcerer when Pendragon becomes a huge gargoyle and tries to kill them.

And everyone lives happily ever after.

colorful characters

Scientists also help, even indirectly, in the double derby. In a Japanese lab a cute, cuddly, brown-furred Gargantua escapes and accidentally loses an arm. The apeman begins to grow ... and the dismembered arm starts to regenerate another complete Gargantua!

One is green & one is brown—and both start tearing up the town!

We discover that the brown one is the good guy & the green one is the bad guy.

In the end the brothers square off in Tokyo, where the resulting battle was called *THE WAR OF THE GARGANTUAS* (1967).

Both are finally vulcanized by a volcano.

getting a-head

Since sometimes nature is a little slow to provide double-headers, science takes a hand (or a head) and helps. In *THE INCREDIBLE 2-HEADED TRANSPLANT* (1970) the head of a psychopathic killer is grafted onto the body of an oafish farmboy. The resulting carnage is enough to turn anybody's head.

head maker baker

Some people do not learn from the mistakes of



Have you got rocks in your head? No, you're not seeing double—it's a case of heads on the roc... In Ray Harryhausen's classic 7th VOYAGE OF SINBAD.

others. So shortly thereafter there appeared **THE THING WITH 2 HEADS** (1972). A terminally-ill doctor has his head transferred onto the body of a convict. This was not a happy union because the 2 heads could not stand each other & the convict has complete control of the body. In the end the doctor's head is removed from the body and kept alive by itself. Besides the human transplant there is also a lovable furry 2-headed simian played at least in part by Rick Baker in his pre-Kong days. And the animal did seem to be a bit dazed after waking up and finding itself with an extra cranium.

So even if you aren't liable to hump into them on the average street corner, it appears there are people (and animals) around who would like to have one more head than Heady LaMarr. It might be Marvelous at that: think of how you could read 2 different issues of FM at once!

END



The Late Great Marcel Delgado of KING KONG renowned built this double-header animation model for JACK THE GIANT KILLER.

STAR WARS & STAR LEE

count dracula & the force

STAR WARS?" Christopher Lee said in response to the question put to him by FM interviewer Robert Cremer. "The tremendous interest created by it—and CLOSE ENCOUNTERS OF THE THIRD KIND—doesn't surprise me at all.

"And I don't think that the interest 'just happened', either. It's been around a long, long time but because of low budgets & bad scripts—the same things that give horror films a bad name—people just haven't been getting what they wanted all along.

[And then Christopher Lee spoke for legions of imagi-movie aficionados, as tho telepathically reading our minds or echoing our thoughts, and he replied]: "High-quality fantasy films."

And he continued: "I'm not saying that there hasn't been an occasional outstanding fantasy film, mind you [see the Editor's Choice for the past 20 years in our 20th Anniversary Issue,

#142] but all too often they've disappointed the public."

chris lee on fantasy

"STAR WARS & CLOSE ENCOUNTERS gave the public what it wanted and look at the response!

"I'm convinced that a well-made fantasy film will be more popular than any other type. The enchanted world is still the most enchanting world of all.

"The magician or necromancer can wave a magic wand and 'spirit'—if you'll pardon the expression—us away from everyday life." [Pardon the expression? Why, Mr. Lee, if you should ever retire from acting we'd offer you a job writing for FAMOUS MONSTERS if you can come up with more puns like that!]

"The imagination is a beautiful & exciting thing," he continued, warming to the subject.



Pre-production concept of what one of the climactic scenes in the trench assault on the Death star would look like.



Imperial troopers & Wookiee Chewbacca ("Chewy" to his friends).



Luke sets out to look for his lost droid Artoo-Detoo.

"and thanks to the advances made in film in recent years, the fantasy film is getting better at what radio was always good at:

[Three guesses. Give up?]

"Letting our imaginations run wild!"

starry eyed

Listening to Christopher Lee talk about fantasy [interviewer Cremer continues] it's obvious that he is enchanted by it all. What's more, there's real enthusiasm in his voice when he talks about the animation feats of Willis O'Brien, Ray Harryhausen & others, an enthusiasm that just doesn't come thru when he talks about horror.

[You don't mind, do you, if we deviate from the topic of STAR WARS for just a couple of paragraphs? When CHRISTOPHER LEE speaks, I'm sure most of us are anxious to listen!]

In spite of what he says to the contrary [Cremer tells us] Christopher Lee has put horror behind him on a somewhat permanent basis. The lure of the Gothic has given way to Cosmic Wonder in his universe and if he has his druthers in choosing film roles in the near future, you can count on seeing him in a number of sci-fi spectacles.

Why?

"Sci-fi is the most exciting type of fantasy in my mind because it is speculative & gives the audience a possible vision of the future.

"The science fiction of one generation has all too often become the science fact of the next."

[Why, that's the Gospel according to Hugo Gernsback, the Father of Science Fiction! The motto on this magazine *Amazing Stories* used to be]—

EXTRAVAGANT FICTION TODAY COLD FACT TOMORROW

from "the thing" to the ring of reality

"Who would have thought that the science fiction of the 1950s would become science fact in the 1970s?" [I would have, that's who!—FJA] "I watched *DESTINATION MOON* in theaters in the early 1950s and then watched it all come true on primetime television nearly 20 years later.

"Of course, we may have to wait a bit longer to see the likes of *STAR WARS*," he chided [I'm in no hurry to go—I'll wait if you will! FJA] "but who's to say what's in store for us?

"I would be the last person to say that it could NEVER happen."

[Correction, Mr. Lee: I, after 52 years in the scientific field, would be the last person!]

The foregoing has been an excerpt from a fine fresh interview with CHRISTOPHER LEE by the cremer named Bob who did such a great job



When Stormtroopers zap their weepens, don't expect a zephyr!

previously on *BELA LUGOSI*. I'm sure it has whetted your appetite to read it in its entirety in FM's next issue.

dye-ing to put in his dime's worth

In my day (in another Galaxy, a long time away) we were anxious to put our 2¢ worth in when we had something to say. Today, with inflation, it costs a dime. So FM fan Fred Dye owes us a dime for giving him the time & space in our pages to express his STAR WARS opinions as follows:

STAR WARS left me amazed, dazed & dazzled.

In fact there wasn't *anything* about the experience I didn't like, despite the nitpickings of your Starswarm "experts". One that really

torques my jaw is that nodkapo [Esperanto for "numhskull"] KRIS NEVILLE. (Who the devil is he, anyway? His listed "credits" certainly don't qualify him as a SCI-FI "expert"). His age is definitely showing if he was hored (BORED?!) by STAR WARS and considered 2001 (which was nothing hut pseudo-intellectual gihherish) to be superior. Obviously the only taste he has is in his mouth. BOO! Hiss! I hope Chewie rips his arms off. He sounds like a wet blanket to me. 'Course, what do I know—I'm just an average sucker who falls for every kiddie space movie that comes along, and clearly I lack Mr. Neville's culture & sophistication.

2001?

Ha Ha Ha!

I've seen better special effects on TV (and that has to be the unkindest cut of all).

Nufsed.



A pair of Stormtroopers receive acting instructions from Director George Lucas on the hot sands of far distant (in space & time) Tatooine.



Jawas, noxious little creatures like cowered gnomes from Teutonic mythology.



Good clashes with Evil in this duel to the death between the villainous Vader and the knightly Obi-wan.

burroughs deeper into STAR WARS

Another thing that surprised me about the controversial feature [if you haven't read it yet, you can judge for yourself by getting back issue #141] was that no one compared STAR WARS to the JOHN CARTER series of Edgar Rice Burroughs, which has to be the original "space opera". I've loved John Carter since I read "Princino de Marso" (and the others in English). JC is full of villains & swashhuckling & princesses & even the banths (hanthos in SW) and nobody noticed.

Strange, huh?

I must be lacking imagination but I sure don't see any WIZARD OF OZ in STAR WARS.

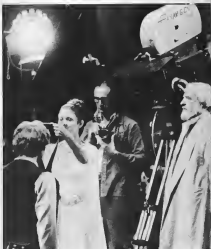
I can't decide, tho, which I liked better—STAR WARS or METROPOLIS. Both knocked me out so I'll call it a draw. —Fred J. Dye

* * *

This "episode" of STAR WARS now draws to a conclusion but, don't despair, we'll be there with rare pix & another "fix" on this, one of your favorite flicks of all time, nexttime.

7 ACADEMY AWARDS! How about that?
STAR AWARDS!!!

See next page for the SUPER SPECTACULAR FAMOUS MONSTERS STAR WARS CONTEST! Your chance to win \$1000.00 in prizes!!



Behind-the-Scenes shot of Princess Leia awarding a medal to one of her saviors.

ANNOUNCING

THE GREAT STAR

CREATE YOUR OWN "STAR WARS MOVIE SET" in this SPECTACULAR FAMOUS MONSTERS CONTEST!

\$1,000.00 WORTH OF PRIZES!!!



To all of you Star Warrior readers of FM we now present the most fabulous Contest of all! Here's your chance to design and create your own STAR WARS movie set—using any or all of the Kenner action figures and/or fully assembled Landspeeder, Tie Fighter (used by evil Darth Vader) or X-Wing Fighter.

Use your imagination! Arrange or customize your scene in any way you like. Create your own panorama using the brilliant colors of the movie itself—as shown in the STAR WARS portfolio of printings or the STAR WARS illustrated album! Some of the items you might need to help you design and construct your entry are listed on the Official Contest Order Form shown on the opposite page.

To enter the contest (you must be under 21) simply purchase a minimum of \$15 worth of STAR WARS merchandise by sending in the Official Order Form. Then, by return mail, you will receive your Official Contest Identification Num-

ber, plus whatever STAR WARS merchandise you ordered. You can include ANY amount of STAR WARS material, Kenner action figures or kits in your finished entry. You are not limited to the STAR WARS items purchased from Warren Publishing—but you do have to make a minimum purchase of \$15 through this magazine in order to enter.

Here's what the winners receive—FIRST PRIZE: \$500.00 in cash, plus full coverage in FM #151 complete with photos and an extensive write-up by editor Fory Ackerman; SECOND PRIZE: \$200.00 in cash; THIRD PRIZE: A complete set of 4 One Post STAR WARS masks—valued at over \$150.00; FOURTH PRIZE: \$100.00 in cash; FIFTH PRIZE: \$50.00 in cash; SIXTH PRIZE: a total of 10 3-year subscriptions to FM.

In addition, all winning entries will be covered editorially in a special article in FM #151 (on sale December 26, 1978). And all winners will have their pictures

published, along with photos of their winning entries. Not since the great FAMOUS MONSTERS Master-Monster-Maker Contest of 1965 has there been anything to equal the excitement of this spectacular STAR WARS Movie Set Contest! Who knows? Perhaps the winner will eventually go on to become another Ralph McQuarrie, or John Barry, or Colin Cantwell, or John Stears, or Alex Tawoularis, or John Dykstra (the talented design and special effects team that created the STAR WARS wonders)! Or perhaps the winner will be a future motion picture producer at Twentieth Century Fox Film Corporation (look out, George Lucas)!

Mail your Official Order Form in today! Along with your merchandise and your Official Contest Identification Number you'll also receive helpful information and guidelines on creating your movie set and suggestions on the best ways to package and ship it to us when completed. Good Luck to all!

OFFICIAL RULES

1. Complete the Official Contest Order Form on opposite page, indicating year and order purchase (minimum total of \$15.00) of STAR WARS items. These items MUST be purchased only through this Official Order Form—from Warren Publishing Company.

2. You may have as many star war items as you want in your Official Entry—not just the items purchased from Warren Publishing.

3. Upon receipt of your order you will be sent an Official Contest Identification Number. Only those who have their Official Identification Numbers on submitted entries.

4. All completed entries must be re-

ceived at Warren Publishing Co. offices by October 5, 1978 in order to be eligible for the prizes offered.

5. Entry as often as you wish, but each entry must include a separate order (minimum purchase of \$15.00) on an Official Contest Order Form (opposite page) or copy of same.

6. Winners will be judged on originality, creative efforts, decorative quality and imagination in designing, arranging and constructing the movie set. Judging will be made by Warren Publishing's editorial board. All decisions are final.

7. All entries will become the property of Warren Publishing Co. All contestants grant Warren Publishing the

right to feature all entries editorially in any manner or to publish, promote or display the entry in any way.

8. Contest is open to anyone under 21 years of age living in the U.S.A. except employees and their families of Warren Publishing Co. and its subsidiary companies. Contest is void wherever prohibited or restricted by local law.

9. We regret we cannot be responsible for any damage to finished entries that may occur during mailing or shipping to Warren Publishing office.

10. A list of all winners will be published in FAMOUS MONSTERS #151—on sale December 26, 1978.

WARS CONTEST

OFFICIAL STAR WARS CONTEST ORDER FORM

This is your OFFICIAL ENTRY BLANK. Just fill out this form and enclose your payment for any of the Official items listed below. Remember, to enter the contest your order must be for a minimum of \$15.00 worth of Official items. Postage is extra. Everyone entering the Contest will be sent an Official Contest Identification Number by First Class Mail. Please print clearly in block letters.

Mail to: FAMOUS MONSTERS 1578 STAR WARS CONTEST
P.O. BOX 430, MURRAY HILL STATION
NEW YORK, N.Y. 10019

YOUR NAME

YOUR ADDRESS

YOUR CITY

YOUR STATE

ZIP CODE

HOW MANY?	ITEM NUMBER	NAME OF STAR WARS CONTEST ITEM	PRICE EACH	TOTAL PRICE
	24188	Gerth Vader Action Figure	2.95	
	24189	R2-D2 Action Figure	2.95	
	24190	C-3PO Action Figure	2.95	
	24193	Stormtrooper Action Figure	2.95	
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"STITCHER OF LIMBS, STAKER OF HEARTS"

the gentle man of the gothic cinema

a conversation with Peter Cushing
interviewed by Steve Swires



St. Peter contemplates the mysteries of lycanthropy in *LEGEND OF THE WEREWOLF*.

EDITORIAL NOTE:

An unhappy, as-yet-unconfirmed rumor has reached FM that PETER CUSHING may be retiring from films. He will, after all, on May 27, be 65 years old and his life has been greatly sorrowed in recent years by the loss of his wife.

Altho this interview with him was made a couple of years ago, it is published here for the first time and we believe it to be one of the best that has ever appeared, containing, as it does, many true-to-life statements made in Mr. Cushing's own words.

We offer the interview to you as a sort of shared birthday present with our own "St. Peter".

HAPPY BIRTHDAY,
PETER CUSHING!

* * *

SWIRES: Before you gained international acclaim for your performances as Baron Frankenstein & Dr. Van Helsing for Hammer Films, you had a brief career in

Hollywood in the late 1930s. How did that come about?

CUSHING: *My dear father bought me a one-way passage to America. I had always wanted to go to Hollywood ever since I saw Tom Mix, who was the John Wayne of my youth. No one had ever heard of me, of course, except for my parents. I was quite an unknown but I was lucky in so many ways. A lot of it was thru absolute ignorance and by being a fool stepping in where every angel had feared to tread.*

British actors were popular in Hollywood then because their voices were particularly well-suited for motion pictures. When I arrived in early 1939 the Second World War was about to commence and all the English performers were leaving because they had been called up. Anyone who wasn't absolutely A-1 standard was told to stand by, which included me. It was because of that ill wind blowing nobody any good that I got quite a bit of work. I



Used to staking Dracula, it was an interesting change for Peter Cushing to harpoon *THE MUMMY* (Lee) in 1959.

didn't actually do stunt work for *THE MAN IN THE IRON MASK*, as had been widely reported. What happened was this: James Whale, the director [of *FRANKENSTEIN*, *OLD DARK HOUSE*, etc.], was looking for an actor to play opposite Louis Hayward, who was playing twin brothers [and later played *SON OF DR. JEKYLL*]. It's awfully difficult for an actor in that situation to play opposite the script girl reading the lines to him so Whale wanted an actor who could actually play the scenes with Hayward. The bits of film would be cut up and the two Haywards would be stuck together while the other actor would be thrown away. They needed an actor who wouldn't mind that and I was desperate for the job because I had never worked in films. I was on that picture for about 3 months. When I saw myself on screen for the first time, I nearly fainted because I thought I looked & sounded so dreadful. By the end

of the picture I had learned from my mistakes and I had the advantage that all my scenes ended up on the cutting room floor so no one ever saw what I did wrong.

cushing in Karloffornia

Hollywood was such a very small place in those days, it was rather like life on board a ship, where everyone knew what the others were doing. Therefore, it got around that there was a new English actor in town, who at any moment might be called up and taken out of the country. So I was used every such a lot, in all sorts of things, which gave me great experience with a variety of directors. I had a very minor role as a don in *A CHUMP AT OXFORD* with Laurel & Hardy. I did get a marvelous part as the second male lead in *VIGIL IN THE NIGHT*.

Eventually I got very homesick. I didn't want to join up & fight because I'm not that type

of person but with all the trouble at home I did desperately want to get back. I so wanted to do something good that when I saw a hospital needed blood for Britain, I thought: "That's all I've got to give," so I gave them a pint, walked out . . . and fell flat on my face and was dragged back in and given two pints! My war effort wasn't really very successful and I wasn't very well. I think it was because I ate when I could eat and when I couldn't eat I didn't. I was in hospital for quite some time. When I was released I got an acting job in the Adirondacks on the Canadian border. I did 5 plays in a summer camp, where each night they had different entertainment for the people who were there for a week's holiday.

From there I went up into Canada. I worked in the art department of a film studio on a picture called *THE 49th PARALLEL*. I got home from Halifax. After I was settled in I joined ENSA which the troops used to call

"Every Night Something Awful" but which really stood for "Entertainments National Service Association". I did Private Lives and the leading lady left after a year and the most lovely lady joined the cast, named Helen Bech, whom I married. That was the 30 best years of my life. Since 1971, when she passed away, my life was exactly the same but entirely different. All I'm doing now is waiting to join her and I'm very lucky to be working almost constantly. That's the thing which saves me from going round the bend, because I miss her greatly and increasingly.

After the war I did 3 years of almost solid television. I became very well known and won a number of awards. Thru that I came to the attention of Hammer Films. They had always been interested in having me work for them but I was so bound up in television I couldn't spare the time until I read that they were making *THE CURSE OF FRANKENSTEIN*.

SWIRES: How did you feel as a stage-trained actor working in a "horror film", considering the low esteem with which that genre is regarded by the industry?

frankly frankenstein fan

CUSHING: Frankly, I wanted to play the part of Baron Frankenstein, because I remembered seeing Colin Clive play it with Boris Karloff in the original James Whale production and I was very impressed by that film. I also knew it would appeal to audiences. They are always the people to consider. What do the majority of audiences want to see? How many would want to see me play Hamlet?—a few. How many would want to see me play Frankenstein?—millions. That's always the thing to play for, because without audiences where would actors be? I chose to do the part. I don't like the word "horror". I consider them to be "fantasy" pictures. Horror pictures to me are pictures that must deal with real horrors, such as war, gangsterism and other horrifying aspects of real life. Fantasy pictures are so popular because the audiences know that these are things which don't happen, which can take them out of the real horrors of life. No one, very much including me or anyone at Hammer, ever dreamed that this

snowball would start with the first remake and continue rolling to this day. It's one of those incredible, almost "Cinderella" stories. As an actor I felt very proud that it was such a success.

SWIRES: How did you approach the role?

CUSHING: "Never copy other actors, always be original and yourself" is my motto. You cannot assume a personality. Your character grows with your life and the way you live your life and what you learn from your experiences.

As an actor I just went at it like I go to any other part. Obviously I read Mary Shelley's novel because you can get a lot from the author's original ideas. The book is very long—in fact, it's got 3 or 4 films in it. I tried to create the author's original idea of the character but within the confines of the script because we were making a motion picture in which dialog is down to a minimum. I tried to get the best out of every facet of the author, the screenwriter Jimmy Sangster, Terence Fisher's direction and whatever I could bring to it myself.



In *DRACULA A.D.* 1972 Peter Cushing thrusts mirror at Christopher Lee who, naturally (or supernatural Lee) cast no reflection.

doom of dracula?

SWIRES: When you followed up Frankenstein by playing Dr. Van Helsing in **HORROR OF DRACULA** were you worried that you might become typecast in just the fantasy film genre?

CUSHING: In a word, yes. But my beloved wife, who knew so much, realized that these films were going to be enormously successful. If you become associated with anything in the entertainment world which makes money, you are going to be pigeon-holed. She warned me that I was going to be stuck with these kinds of parts because the industry would have difficulty in seeing me in any other roles. We had long talks about this but we had been broke for so many years. In fact it wasn't until I was 50 that I began to earn a respectable salary. Not that material things are so important but you've still got to pay your bills and put a bit aside for emergencies. I agreed entirely with her but I felt it was frightfully important to make enough money so we would have something put away for our old age. I had so much looked forward to our spending it together but that wasn't to be. I know she's waiting for me wherever she is, where money will be the least that one will want.

We agreed that the best thing would be for me to go ahead with these parts. I've been so lucky because what actor is still employed by the same firm nearly 20 years later? Here I am at 65 with a wonderful relationship with Hammer Films. It's the dream of all actors to have this incredible association.

I approached the part of Van Helsing as an entirely different character. If you read Bram Stoker's novel, he is described as a little wizened old gentleman who spoke practically double Dutch. Perhaps I can play such a part a little better now than I could then but I thought I might have been miscast at the time. It was marvelous that they wanted me in the part because Christopher Lee & I have become associated with these kinds of pictures; but I would have needed makeup to look like such an old man. So I played Van Helsing with whatever personality I had as Peter Cushing. I didn't use an accent but I used what I could of Stoker's original character as well



It's the 21st birthday of **THE ABOMINABLE SNOWMAN OF THE HIMALAYAS**, whom Peter met in the picture of the same name in 1957.

as all the facets of the different people who supplied the material.

the curse of sequels

SWIRES: Having played the same 2 characters for nearly 20 years, how have you kept the roles from going stale?

CUSHING: No one knew that these films would take off as they did so of course they had the problem of coming up with something different in every sequel. When you've made the original **FRANKENSTEIN** which is about a man who does the impossible by creating a living being, and the original **DRACULA**, about a vampire who lives on blood, any sequels must be variations on those same themes. They had to include the same ingredients but create different stories. It proved very difficult indeed. The characters remained the same but they went about their tasks in different ways in order to run some changes. Dracula was brought up to date but you never saw him walking the streets of Chelsea, which is our equivalent of New York. He was kept in the ruined church so as to preserve the gothic atmosphere. Frankenstein became progressively more ruthless, as well. Aside from

Christopher & myself, we were very fortunate to have used so many excellent actors. In **THE MUMMY** we had such distinguished actors as Felix Aylmer & Raymond Huntley, who are frightfully well known in England. Having that caliber actors added additional interest and kept the films from becoming boring.

SWIRES: You are obviously a big booster of Hammer Films. Have you ever turned down a script they submitted to you which was later filmed with another actor?

turned down death

CUSHING: Only once, because I was committed elsewhere at the time. I was offered **THE MAN WHO COULD CHEAT DEATH**, based on the play *The Man In Half-Moon Street*, and Anton Diffring eventually was cast **INSTEAD**.

SWIRES: You have always demonstrated the highest integrity in your choice of roles. What are your criteria in deciding to accept or reject a script?

CUSHING: I think of what the audience would like to see. If I think it's something they would like, I will do it almost regardless



Van Helsing (Cushing) stakes Dacula (Lee) with the spoke of a carriage wheel in *DRACULA A.D.* 1972.



In *BRIDES OF DRACULA*, 1960, Peter was practically garrotted to death by the one-time Dacula, David Peel.

of who the director is or who else is in it.

SWIRES: You have also done a number of movies for Amicus Films, who specialized in the anthology fantasy film. What differences did you find between them and Hammer?

CUSHING: I personally rather like those 5-in-1 stories with a link. The original one I remember seeing was *IF I HAD A MILLION* in 1932, which was absolutely super. The first supernatural one, of course, was *DEAD OF NIGHT*, in 1946. As for Amicus, I particularly liked the one I did for Freddie Francis, *DR. TERROR'S HOUSE OF HORRORS*, in which I played the link, Dr. Schreck.

six supernatural pix

SWIRES: Freddie Francis was an Academy Award-winning cinematographer yet I find his work as a director to be somewhat disappointing.

CUSHING: Freddie is absolutely wonderful, with the most gorgeous sense of humor. He knows the difficulties, because he's been a cameraman. He never accepts that something can't be done, because he's done it, but he always understands the problems. Unfortunately, much of his best work has never been released in the United States, for reasons I don't understand. I can think of 6 films we made recently which are wonderful, such as *THE GHOUL* and *LEGEND OF THE WEREWOLF*, for example, but none of them have been shown in America. I'm going to do *THE SATANIST* for him during 1976.

He hasn't been quite as lucky as Terence Fisher in the quality of the scripts he has been given to direct. An actor or director can only be as good as the material he is given. He can add his own personality to it but he is still limited. Freddie came in after these films had been made for many years and, since they are basically the same, he had to make do as best he could. That accounts for why he hasn't hit the heights yet. But his best work is definitely ahead of him.

SWIRES: Val Guest directed you in *THE ABOMINABLE SNOW-MAN OF THE HIMALAYAS*, which is one of the most quietly profound & thought-provoking science fiction films ever made. Yet in spite of that movie, as well as the first two Quatermass pic-



In 1959 Peter had to pass up the opportunity to play **THE MAN WHO COULD CHEAT DEATH** and thus escaped the fiery tale of Anton Diffring.

tures and **THE DAY THE EARTH CAUGHT FIRE**, he remains virtually unknown.

CUSHING: That was based on a television play, which I did first, as a matter of fact. It was a lovely film and I adored working with Val, even we only worked together on that one occasion. But there again is this extraordinary business. Val Guest could have quite easily become one of the "chosen few" but at least he manages to work all the time, which is what's really important. In terms of prestige, however, you either strike lucky or you don't.

show use

SWIRES: The scene in that picture which I will never forget is the one in which the Yeti appeared but all you saw were its eyes. Those eyes were sad but also very ancient & very wise and that single brief shot contained immense implications, which could only have been accomplished in a visual medium.

CUSHING: It's very interesting that you should pick out that particular shot. Many critics wrote: "It was a great mistake to use Mr. Cushing's eyes for the

Yeti." Of course they were not my eyes but they were so convinced they were mine. I would never dream of correcting critics but somebody should have. Actually they used a very well-known Irish actor who had marvelous sad eyes. I do agree with you that it was extremely effective. The original idea was that you saw the great big footprint and then the great shadow but you never actually saw the Yeti because no one has. Horror is in the eye of the beholder, as is beauty, so to leave it to the imagination was the intention. Just to show the eyes was quite a brilliant thought.

The character I played, the scientist, was the only person to survive the expedition, because he was the only one with a spiritual approach. All the others had commercial motivations and they met their doom. It was a lovely picture to be in and it had great atmosphere. It was, however, the only time in my film career that I had to disagree with the director. At the end of the movie the Yeti saved me and I was discovered in a frost-bitten condition by my wife. To achieve that effect, they had an airplane propeller blowing the ice at me. Val Guest wanted me to keep my eyes open. I said:

"Dear boy, it is physically impossible. Let me wear contact lenses, at least. If you don't believe me, come here & try it yourself." He took one look at what I was going thru and said: "On second thought, I agree with you." So I was able to keep my eyes closed.

england's mr. eerle

SWIRES: Why have you worked almost exclusively in England when there have been so many fantasy films produced all over the world?

CUSHING: Quite simply because I was asked. It wasn't that I didn't like other countries, I just happen to be very English and I prefer the English way of life. I also wanted to stay close to home in case anything happened to my dear wife, so that she could be properly looked after without there being any language problem. Now life without my beloved means very little to me so I am delighted to go anywhere to work, in order to occupy my mind. I have to do that, because whatever happens to you in this life, you have got to go on with it, until your time comes to join your loved ones.

SWIRES: You recently chose a



With a white-hot bar of metal Van Helsing attempts to burn from his bare flesh the Mark of the Vampire in *BRIDES OF DRACULA*.

cheap exploitation picture, *DEATH CORPS*, to be your first American film in 35 years. Why did you become involved in such a dubious project?

CUSHING: I knew it was a new & young company and I felt if my name could help them at all it would be a good thing to do. The part they offered me was reasonable—it wasn't a dreadful part. It seemed to me a new idea, to play a mad Nazi scientist who resurrects dead German soldiers. I didn't realize at the time that the story had been used before. If you're going to turn down scripts because they've been done poorly before, you'll never know whether they can be done well. Even Val Guest has been forced to direct pictures he might not have wanted to do but you can only prove that by doing them. I might have made a mistake in doing *DEATH CORPS* but I don't think it shall do me any harm and it certainly won't do that company any harm. I don't know what the outcome will be. I have a feeling it might never be released.

cushing on christopher

SWIRES: How do you feel about Christopher Lee's recent success

outside the fantasy genre?

CUSHING: I am delighted for him. It has been said that he won't play *Dracula* any more but this is not quite true. What he was finding, with the repetition of these parts, was that he was standing in the corner baring his teeth & hissing. What actor wants to do that for the rest of his life? At least my character, Van Helsing, had different things to do, whereas Christopher quite rightly realized he had come down to having nothing to give the audience as *Dracula*. If a definitive script of the character were offered him, he would certainly do it, but he knew that for the sake of his family & his career he had to break away & get known in other fields, because if he had stuck with his old image and the bottom had fallen out of that market, he would have fallen with it. He took many risks and it was most courageous of him. I admire him more than I can say for doing that. His first break was in *THE PRIVATE LIFE OF SHERLOCK HOLMES*, in which he played Mycroft Holmes. He did it for practically peanuts in order to get the chance to show his ability to do other things. From that he got the *Bond* picture and the two "Musheteers"

movies and now he's doing all sorts of things. Christopher is such a dear sweet person and a devoted friend. He is sometimes misunderstood and he shouldn't be. You must always get to know a person before you put them in the category in which you think they belong.

SWIRES: Why haven't you similarly sought good solid character parts in prestige productions, instead of being typecast in the fantasy genre for so many years?

CUSHING: I have never felt the need to break away from it, as Christopher has, because my parts have been so much more interesting. His *Dracula* character began to disintegrate but my Van Helsing & Frankenstein characters became even more interesting. I have, however, done many things which aren't known in America. Unfortunately, only my work in the one area of fantasy is shown in the United States.

vamp until ready

Of course, I can only accept the best that I am offered. Hammer Films have just cast me in *VAMPIRELLA*, in what will be an entirely different part for me. I play a seedy, not very successful impresario named Pendragon, who tries to do conjuring tricks which never come off. He has taken to drink and is always a little bit besotted and he's got a terrible night club act that he does with a girl who disappears in a cloud of smoke. The role contains great humor as well as a great deal of pathos. It could lead me into all sorts of new things.

I think you must lead your life as it comes, one day at a time. Dear Christopher knew & loved Helen very much and he knows the problem I have to get by now. I would not do just any old thing because that would not be fair to either me or my audience. The wonderful thing is that when I first made these pictures 20 years ago, the audiences who see me now weren't born yet. A new generation has started to see my films and some of them think I've just made them. That's very flattering but if they saw me they'd realize I'm rather an old gentleman now. The original audiences are still able to see me in new pictures, so as long as these films are made, I will have a life in this business, for which I am eternally grateful.

MYSTERY PHOTO #108

JEKYLL'S HYDE SIDE?

I S HE DR. Jekyll's bodder half? Dorlan after he turned Gray? Father of the Teenage Werewolf?

Well, Jeff ("R" is For Revenge) De Feo is responsible (or irresponsible) for picking this Pretty Face and he says, "If you can't place it in your strapbook of scary/scoray movies, try re-arranging these letters: I WILL READ OF RAW GORY MONSTER."



ANSWER MYSTERY PHOTO No.107

Lasttime the mystery title (MRS. MOJO, I TACKLE NITWEN TRAIL) correctly translated into CALTIKI, THE IMMORTAL MONSTER, this issue want to press before anyone had time to identify it, however, so we'll have to wait till nexttime to find out who the smart ones were. Nexttime, among those who recognized the giant Nessahyrrah from FLESH GORDON were: TIM SUNLEY, DALE E. KING, RAY E. BOYCE, MICHAEL GINGOLD, NICK ROTARI, GERALD SIRLEY, BOB LINDSAY, SAM CHARLEY, DENNIS MURRAY, DAVID M. KERRL, RASON RUZZ RASSETT, MICHAEL CUMMINGS, JAVIER C. VILLARREAL, PATRICK KUMMS, BRADD BAMBO, GENE B. RARNEY, JAY EVANS, KEVIN MCINALLY, WADE F. CONNICK, BUCHANAN RUMCM, WM. CHONG, DON KELLY & GLEN MORGAN. From England came a card from STEVE FALSON who recognized #104 as from *REBATHN THE PLANET OF THE APES*. And John Fisher phoned from New York City to be the first to identify #106 as *THE MYSTERIOUS ISLAND*.

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**sharks... cannibal weeds...
super scorpions...
and other dangers lurk on..**

THE LOST CONTINENT

by randy palmer

MONSTERS. Horror.

Mixed ingredients from all types of genre films: swashbucklers, adventures, fantasies, sea tales, lost races. . .

Based on the novel *Uncharted Seas* by the late Dennis Wheatley, **THE LOST CONTINENT** ran 98 minutes in beautiful Technicolor. Wheatley's work, of which the most popular are his Black Magic stories & novels, had also been the inspiration for 2 other Hammer films, **THE DEVIL'S BRIDE** (based on Wheatley's *The Devil Rides Out*) and more recently **TO THE DEVIL A DAUGHTER**, which starred Richard Widmark & Christopher Lee.

mechanical marvels

The film featured a number of imaginative creatures—oversized mechanical monstrosities developed by special fx creators Cliff Richardson & Robert Matthey and operated by a techni-

cal crew working off-camera. The monsters—giant octopuses, crustaceans & other sea creatures—would have benefitted the production more had they been animated under the guidance of a Ray Harryhausen (who did the fx for Hammer's 1986 version of **ONE MILLION YEARS B.C.**) or a Jim Danforth (who likewise animated the ancient saurians in the 1970 Hammer film **WHEN DINOSAURS RULED THE EARTH**). But even without the talents of Harryhausen or Danforth, the special fx team of Richardson & Matthey still managed to amaze the audience with their mechanical mockups.

the plot: dangerous cargo

The film concerns itself with Capt. Lansen (ERIC PORTER) & his oversized luxury liner, sailing the waters of the Atlantic with a full crew, several handfuls of passengers—and a dangerous but potentially profitable cargo.

There is smooth sailing for all until one of the ship's crewmen (MICHAEL RIPPER) unintention-



Heroine Huntress of **THE LOST CONTINENT** says there is no truth to the rumor this picture advertises the movie **THE STING**.

tionally discovers the mysterious cargo, of which there are hundreds of canisters. With several shipmates, the crewman approaches Capt. Lansen and demands to know the nature of the contents.

Under the threat of mutiny, Lansen reveals that the cargo he is transporting is an illegal one: "Phosfor-B"—a dry chemical that explodes with tremendous force on contact with water. The Captain plans to deliver the cargo to an interested party who will sell the chemical on the black market. Lansen foresees himself retiring on the enormous profits to be made from such a deal. There are tons of it on board ship.

The men are soon back at work in the ship's steam rooms but before long a hurricane warning is sounded over the short-wave radio and the crew panics. Capt. Lansen, determined to save his precious cargo, attempts to calm the men down but to no avail. There is turmoil on board as the storm rages rampant. Realizing the "Phosfor-B" could explode at any moment, crew

& passengers alike race for the lifeboats. Many are drowned in the attempt to save their lives. Finally the Captain himself abandons ship and, with a handful of passengers, boards one of the lifeboats, rowing frantically away from the doomed luxury liner. . .

jaws in the night

The following day the sun shines brightly, betraying no sign of the terrible storm that engulfed many of Lansen's men the night before. Now the lifeboat drifts aimlessly amidst the calm waters of uncharted seas.

Thrown together as they are in the small craft, Capt. Lansen gets to know his companions well—especially a beautiful young woman, Miss Peters. Yet there is still a vague tension within the group.

And the tension reaches its peak that night. Under the full moon, the lifeboat is suddenly attacked by—sharks! Armed with a rifle, Lansen attempts to dispel the attack but is thwarted



When Monsters Meet! Two Giant Creatures about to Battle to the Death!

when one of the other passengers—a man who holds the Captain responsible for their predicament—assaults him. Miss Peters grabs the gun and shoots Lansen's enemy. The sharks' hunger is finally satiated as the lifeless body is dropped overboard.

weird weeds

At dawn the boat continues its drifting, soon encountering a strange fog thru which the Captain spots an old & apparently abandoned ship. Anxious to investigate, Lansen urges the passengers to paddle harder but the oars become entangled in a thick growth of slime-coated weeds that soon surrounds them.

Abruptly Lansen's ankle is struck by a writhing, snaking tendril—a part of the "weeds" which now display a hideously abnormal "life" of their own and a tendency toward cannibalistic hunger. Lansen escapes but one of the others is engulfed & devoured when he falls into a large growth of the deadly weeds.

As their slowly-drifting craft nears the rusted ship in the dense fog, Lansen & the other passengers climb aboard, only to find that, because of the invading weeds, the ship's engines have been rendered useless. Lansen notes that their



She didn't expect to be taken so literally when she started humming "Put Your Arms Around Me, Honey, Hold Me Tight; Squeeze & Squeeze Me, Honey Dear, With All Your Might!" Surprise!—this Men-Eating Plant isn't particular if it's a Girl who Comes to be Dinner!



Strangers in a Strange Land!



Note Super Scorpion, top of picture, about to pounce on prey.

new "home" is being pulled eastward into unknown waters.

tentacles of terror

That night on the abandoned ship, Miss Eva Webster (HILDEGARD KNEF) & another passenger, Ricaldi (BENITO CARRUTHERS), are attacked by a huge, tentacled monster while on deck. The creature wraps its pulsing limbs around Eva but Ricaldi grabs a weapon and begins chopping away at the thing's tentacles. Eva is released but Ricaldi, screaming hysterically, is pulled overboard & devoured. The monster submerges and all is quiet once again—for the time being.

Next morning the ship has drifted onto an unknown island where other apparently-abandoned vessels have landed. Each is completely deserted.

villainous vikings

But it is not long before there is a sign of life from the strange island: a young girl, dressed in Viking-like clothes, approaches the ship and asks for help. She is being followed by an army of similarly-dressed males carrying swords. Capt. Lansen is sympathetic to the girl, who says her name is Sarah (DANA GILLIESPIE), but the ship is soon under attack by the Viking men. With the surviving passengers, Lansen is able to repel the attack and capture one of the Vikings alive.

El Supremo is the ruler of the Vikings, who live on one of the other deserted ships. When his men return defeated by Capt. Lansen's party and thus unable to secure the newcomers' supplies, El Supremo orders the leader of the attacking army killed—to be devoured by a hideous monster kept in a gigantic pit.

Later, the girl Sarah sneaks away from Lansen's stronghold. Several of the Captain's men are sent in search of her but they must wear helium-filled balloons strapped to their backs and special shoes—like the Vikings—to walk across the mire-like soil of the island.

Sarah is found but the group becomes lost in the wet mist which hangs over much of the island. They take refuge in a dank, rocky cave while waiting for the mist to clear.

perils unparalleled

Abruptly an ear-piercing, inhuman shriek is heard and the men turn to see the unbelievable: a gigantic crab advancing menacingly toward them. They retreat to the mouth of the cave, only to be confronted by another monster: a scorpion, grown to 100 times its normal size. Cringing in a recess in the cave wall, Sarah & the men watch in awe as the crab & scorpion battle to a monstrous death.

Meanwhile, on board ship, Miss Peters is at-



Hapless member of the group wishes he'd never found **THE LOST CONTINENT**... and this Horrifying Creature, like nothing ever seen before on land or sea.

tacked by yet another creature: a carnivorous plant-life. Her screams of terror bring Lansen & his men to the rescue, however, and she is saved.

Secretly, Lansen's Viking prisoner signals to his fellow men and before long an army of El Supremo's men are on the advance.

The cave party is captured by another group of the Vikings and taken to El Supremo's headquarters. There the master informs them that Lansen & all his men must surrender to him—or die.

flaming finale

But Supremo's army is overthrown; battle ensues and Sarah & the rest escape. They make their way back to Lansen's ship as El Supremo's headquarters goes up in roaring flames.

Armed with the special shoes & gas-filled balloons, Lansen & the others begin to make their way back thru the fog to the still-floating lifeboat. The living weeds, Lansen finds, can be destroyed by fire, and as the group approaches the boat thru the lifting mist, the last of the weeds goes up in smoke.

The survivors make their way to safety once again.



When they went hiking on **THE LOST CONTINENT** they never figured on being captured by a Viking clan and taken before a sinister figure who resembles a refugee from the Ku Klux Klan.

THE END

long live THE UNDYING MONSTER!

a filmbookette by taryn arlington

A WEREWOLF HOWLED in 1942 but a quarter century later most everyone has forgotten the life—and death—of that particular lycanthrope.

What was **THE HAMMOND MYSTERY**, as it was known in England?

Come with us now to an ancient graveyard while we disinter the unhallowed bones of—

THE UNDYING MONSTER

Olde Cornwall, England.

Unconscious on a rocky lane lies Kate O'Malley, a servant girl. Beside her, the body of her brother Oliver—breathing, alive, but also mysteriously still & silent.

The sister & brother are discovered by Helga Hammond (Heather Angel), who lives in nearby Hammond Hall.

Helga goes for help, unaware that a third body lies unmoving not far from the 2 unconscious humans:

A figure bloodied . . .

Broken . . .

Horribly mangled . . .

The canine form of a cocker spaniel—Oliver's pet dog.

Dead.

Later, nursed back to health in Hammond Hall, Oliver recounts the eerie incident of his battle along the rocky lane—a fierce encounter with an unknown & unseen creature. The mysterious incident had knocked Oliver unconscious—and perhaps was responsible in some way for the same condition of his sister.

legend of a hell house

Oliver's sister & the family doctor, Geoffrey Covert (Bramwell Fletcher), listen to Oliver's story, then reveal to him the legend of a dread curse that has hung over the heads of the Hammonds for years: a curse too unspeakable, too hellishly evil to ever be whispered before but one



One of the least-known lycanthropes in the history of werewolf films: John Howard, *THE UNDYING MONSTER*.



The Creepy Climax of the werewolf film as the Undying Monster makes off with the fainted heroine.

that has been gnawing away at the minds of all the Hammonds for many terror-filled decades.

Inspector Craig of Scotland Yard & Robert Curtis (James Ellison), London's top criminologist, are called in to work on the case. The Inspector, an old friend of the Hammonds, listens attentively while Helga explains the origin of the macabre curse that has befallen Hammond Hall...

Many centuries ago an ancestor of Helga's had made a pact with the Devil, bargaining away his soul in an attempt to gain eternal life. But Satan had outsmarted this victim, who still lives in a secluded room in Hammond Hall, only venturing out at night-time intervals to sacrifice human lives in order to prolong his own.

The entire Hammond household is on the brink of insanity as a result of hiding the unholy curse.

satanic statue

Inspector Craig's investigation eventually uncovers an ancient tomb in the Hammond crypt, that of Sir Reginald Hammond, a crusader who fought in King Richard's time. Near the tomb is found a horrible statue of a canine-like demon & an inscription that reads:

"When stars are bright on a frosty night,



The Frightened Five gather round the ancient tomb guarded by the dog-like demon statue. Does it perchance come alive by night?



John Howard (injured, abed) is looked after by Bramwell Fletcher as Dr. Geoffrey Covert. (Fletcher was the man who went mad in the Karloff film *THE MUMMY*.)

Beware thy bane, on the rocky lane."

Kate O'Malley finally succumbs to the coma that has gripped her soul for the past few days and dies.

Mrs. Walton, wife of the Hammonds' butler, slyly suggests that Kate had been drugged the night she was found with Oliver along the rocky lane. Now Curtis' suspicions are aroused. . . .

disappearance impossible

Curtis & Inspector Craig examine a tuft of coarse hair that was found at the scene of the crime.

Under a spectroscope the dark strands appear shudderingly similar to those of wolves' hair!

Then a strange thing happens: when the light strikes the hair it vanishes!

Curtis & Craig look up in bafflement, as if expecting to find the mysterious "phantom hair" floating somewhere about the room. The 2 men cannot believe the evidence of their senses: the wolf-like hair has disappeared into thin air!

Finally Curtis obtains a sample of Kate O'Malley's blood and, under a microscope, finds that an alien substance had invaded her plasma—cobra venom!

Curtis steals into Dr. Covert's laboratory and discovers a vial containing a portion of matching venom.

Covert is accused of injecting the poisonous venom into Kate's system so she would never awaken from the coma but ultimately it is found that the snake poison could only have gotten into the girl's blood stream thru the tiny scratches found on her body—scratches caused by whoever—or whatever—had attacked her that fateful night.

the fiend revealed

Suddenly an unearthly, demonic howl pierces the air!

The furry monster stalks Hammond Hall & abducts Helga.

With Curtis in pursuit, the unholy thing finally puts Helga down on the rocky lane near Hammond Hall—where Kate O'Malley & Oliver were first found—and rises howling to the top of the cliff.

A policeman's bullet speeds thru the air & implants itself in the beast's body.

Writhing on the cold ground, the thing slowly, painfully reverts to its human form—revealing Oliver Hammond (John Howard), the victim of a lycanthropic curse. . . . Oliver Hammond, whom Dr. Covert had been treating with cobra venom in the hope that it would untangle the deadly kink in his brain—the satanic curse he had inherited from his ancestors!



"Those are the breaks!"
sez Joe Gorilla as he bends
the bars in MURDERS IN
THE RUE MORGUE.

ENCLOSED ENCOUNTERS OF THE WORST KIND

more bars than star wars

by eric ashton

BELA behind bars?
Karloff confined?
Zucco locked up?

Someone once said "Four walls do not a prison make nor iron bars a cage".

That may be true if you're the Invisible Man or have the strength of King Kong or Godzilla or have a guardian genie to get you out of a tight spot or Ray Harryhausen on your side to animate you out of a cell by the twist of a skeleton key (and he has plenty of skeletons in his Closet of Wonders!)

But, to the horror of many a monster & monster maker, it is inevitably discovered in films of the fantastic that fear walls 'o prison make.

And iron bars a . . . rage!

Ask Lee.

Ask Lorre.

Ask Chaney.

Askance.

Yes, come with me now thru



In *LIL ABNER* the Giant gets the hard cell.



"Looks of luck!" Beis tells the Boys in Blue. And they are blue!

the Garden of Fear as we glance askance at fearful fates which have befallen many of our fright film favorites—

behind bars

Boris Karloff is one of his earliest roles was menaced by an apeman monster in the 1930 serial *KING OF THE WILD* (also seen as a feature film version called *BIMI*). What was *BIMI*? The savages of Africa called him the devil-beast. His master said he was neither man nor ape. But when Karloff found out, he became all choked up.

Karloff found himself behind bars in films like *BEFORE I HANG*, *ABBOTT & COSTELLO MEET DR. JEKYLL & MR. HYDE* and others of his "mad doctor" roles. But in *DEVIL'S ISLAND*, Karloff played a highly respectable surgeon who was convicted of treason merely because he gave professional treatment to a man who was shot and mortally wounded while trying to escape from a prison train. Sentenced



Simien jailors check prisoner for flees. Believe us, she'd like to flee!

to the dread penal island, the surgeon incurred the wrath of the brutal commandant, and his lot was no better even after he performed an operation which saved the life of the commandant's little daughter. That did, however, win him the friendship of the commandant's wife, who aided him & several other prisoners in a plot to escape. Karloff's tortured characterization in *DEVIL'S ISLAND* (with barely any makeup) is one of his finest.

lock before you leap

Bela Lugosi, however, was more difficult to confine. Iron bars could not hold *DRACULA*, who could easily escape by transforming himself into a bat or a wisp of smoke. The *WHITE ZOMBIE* could summon his undead minions to his aid. As *CHANDU ON THE MAGIC ISLAND* (also known as *THE RETURN OF CHANDU*), Lugosi had a crystal ball, was able to chant the "great incantation" which caused



Children generally like candy bars but this were-boy is different, as those of you familiar with *THE CURSE OF THE WEREWOLF* will be aware.



Rara Foto from the early Karloff film (serial) **KING OF THE WILD.**



The **DAUGHTER OF DR. JEKYLL** was too young to go to bers so her dad did instead.

buildings to collapse and performed many other magical feats which made him invincible. The occasionally Bela found himself imprisoned, he more often imprisoned others. In fact, in one instance (as a publicity stunt) he actually locked members of the Los Angeles Police Dept. in one of their own jails!

behind the ape ball

Pity the poor monsters kept caged by a mad scientist! How they must crave to escape and wreak their revenge!

In **EL MONSTRUO RESUCITADO (THE RESURRECTED MONSTER)** a doctor dug up a corpse, transplanted the brain of a near-savage into its body and brought it back to life!

In **DOCTOR OF DOOM** the mad scientist transplanted first an ape's brain into a man's body, then into a woman's!

In **CASTLE OF THE MONSTERS**, tho we had the Creature from the Black Lagoon, Frankenstein, a vampire, a mummy & a werewolf, we also had a poor gorilla, caged as usual. The other fellows got top billing. The gorilla was often neglected. Many times he wasn't fed. But when a luckless victim passed by he proved he had a large appetite!

Gorillas always seem to make a break for freedom, only to be killed or otherwise returned to their cage. Of course, gorillas can't be left loose to wander about. Look at the size of **MIGHTY JOE YOUNG** or **KING KONG**. But at least we can find something amusing for them to do to while away the lonely hours in their cages. Pity the poor **GORILLA AT LARGE** who nightly had to watch a trapeze artist swing over his cage. How apealling. Wouldn't you take advantage when the trapeze artist fell into your cage? Finally he had something to do!

alp's ape

The poor ape who broke free on the stage of the Rue Morgue Theatre in AIP's **MURDERS IN THE RUE MORGUE** (1972) probably just wanted the audience to see how entertaining he could be!

How would you feel being a gorilla whom John Carradine turned into a **CAPTIVE WILD WOMAN** in a circus? Wouldn't you want to deal out some justice for being mistreated?

Apes attempted to get their revenge (some-what) in **MASTER MINDS**. Otherwise known as Glenn strange meets the Dead End Kids. But when a mad scientist converted an ape into a man and needed a brain for the monster, Huntz Hall's identity was switched and silliness, rather than horror, became the goal.

planet of the—oops!

Of course, the ultimate ape/gorilla revenge was the **PLANET OF THE APES** series. Humans



John Carradine fights the Bottle of the Ape while waiting for the CAPTIVE WILD WOMAN to appear on the scene.

were treated like animals by the "Civilized" simians. And after all we've seen in the way of the mistreatment of apes, I say "it's about time!"

Mere jails couldn't hold certain "beings".

How do you keep the Man of Steel, SUPERMAN, imprisoned? Superman has bent more steel bars than Steve Reeves!

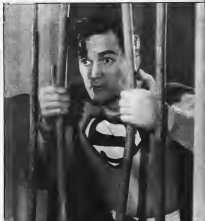
When Klastu was killed and his body left in a jail cell, it was easy for Gort to enter the cell by simply melting the wall!

Or in Ingmar Bergman's great classic, THE SEVENTH SEAL, we find that bars do not hold back the Grim Reaper . . . Death!

And when transformations occur—look out! Bars did not hold Arthur Shields as a werewolf in DAUGHTER OF DR. JEKYLL. Nor did they hold Leon the werewolf-child in CURSE OF THE WEREWOLF! Tho his adopted father built bars on the windows of his room, it could not stop the young boy from prowling the countryside, killing sheep.

"Things" can be kept locked away for a time but they inevitably find a way out. From FRANKENSTEIN in his dungeon cell to HPLovecraft's eerie SHUTTERED ROOM . . . the horrors are there . . . waiting . . . waiting for an unwary visitor . . . for a careless jailer . . . and then—

Nothing can bar their way!



We thought only deep sea divers got the "bends" but SUPERMAN Kirk Alyn proves differently.

END

MONSTERDOM'S MEAN & MENACING MADMAN

Next to Tarkin (Grand Moff) it's Michael Gough!

by Randy Palmer



The Subject of This Feature as he appeared in 1958.

13 That's the uncanny number of shockers Menacing Michael Gough has been cast in. From *THE HORROR OF DRACULA* to *HORROR HOSPITAL*, from *HORRORS OF THE BLACK MUSEUM* to *DR. TERROR'S HOUSE OF HORRORS*, from *CRUCIBLE OF HORROR* to *HORRORS OF THE BLACK ZOO*, Michael Gough is undoubtedly one of the scream scene's leading exponents of horror!

Born in 1917 in Malaya (an Indonesian country), Gough grew up with a strong desire to become a film actor. He received acting experience & training at the "Old Vic" school in England, where he made his stage debut in 1936.

Michael had also done a number of British television plays before he was cast in his first horror movie—a bloodcurdling picture that has since become one of the most famous films of our time: *HORROR OF DRACULA*.

yours gue lee

There is little that has been left unsaid about this celebrated

Hammer Film production of 1958. It is, of course, the company's version of Bram Stoker's classic *Dracula*, with Peter Cushing as Dr. Van Helsing & Christopher Lee as the infamous Count. Aside from being notable as a true classic in the domain of the macabre, *HORROR OF DRACULA* also deserves special mention for rocketing its leading stars to international & lasting fame. It marked the beginning of a new era for the Horror Film and Hammer Films of London became the most prolific fright film factory of the 1960s & early 70s.

Gough himself co-starred in the picture as Arthur Holmwood, the distrustful brother of the doomed Lucy Holmwood, whom Dracula attacked in his quest for revenge against Lucy's fiance, Jonathan Harker.

Gough was pleased as punch to appear in the picture, which he calls "the finest of all the horror films." When asked to expand on this statement during an interview, Michael said, "It is the dynamic, madcap pacing, reinforced in every aspect by the film's photography, musical score & major



Michael Gough & Peter Cushing are horrified at what has happened to the young lady who has been attacked by the Vampire Master in **HORROR OF DRACULA**.



Munch time at the zoo as the macabre Mr. Gough feeds a pet carnivorous plant.

characterization of Lee & Cushing that make it the superior film that it is. It sweeps us along thruout its 82 minutes in what is almost a nonstop show in both atmosphere & excitement." The Gough feels the picture is not without its flaws (minor as they may be), he has much respect for the original novel & title character. Indeed, Christopher Lee's interpretation of the evil vampire is his all-time favorite in the horror genre!

prints of darkness

AFTER HORROR OF DRACULA was released Michael went on to play the leading role in an underrated production called HORRORS OF THE BLACK MUSEUM. This 1959 shocker has been much ignored by film historians in the past. Herman Cohen, known for lesser efforts in the genre, co-wrote museum.

In it, Michael Gough portrays Edmund Bankcroft, a crime-writer with a gory gimmick for promoting his success as a best-selling author; he commits murder so he can write about it!

The film opens with a bang. A young girl receives a package from an unknown admirer and inside finds an expensive gift: a pair of handsome black binoculars. Anxious to test them out, she lifts them to her eyes, looks thru her apartment window, adjusts the focusing knob—and screams. Her roommate rushes to the scene and finds the girl lying on the floor, blood-drenched hands covering her eyes. The binoculars lie beside her—two 5-inch-long spikes protruding from the eyepieces!

This gruesome opening sets the pace for the rest of the film. Bancroft toys with the police at Scot-

land Yard, asking why they haven't apprehended "this new murderer", while later purchasing diabolical weapons at a local antique shop for use in future crimes he plans to commit.

Bancroft uses hypnosis on his assistant, Rick, to help with the ghastly deeds, which include beheadings, electrocutions & impalement. But when Rick is ordered to murder his own girlfriend (which, surprisingly, he does) he comes to realize what has happened to him and turns on the demented crime-writer, killing him with a dagger as he jumps from an amusement park ferris wheel at the picture's climax.

AIP released HORRORS OF THE BLACK MUSEUM in the USA and promoted it with a gimmick called "Hypno-Vista," a process which, 'twas claimed, would make audiences feel each murder as it happened on-screen. Not surprisingly, "Hypno-Vista" failed to live up to its promise but cinema buffs became mesmerized enough to attend the film anyway, which did good boxoffice business worldwide.

monkeyshines

The following year Gough made his 2d film for Anglo-Amal-



Ian Wilson as one of the few friends of THE PHANTOM OF THE OPERA in the Lam version with Gough.

gummed, the 1960 Herman Cohen production called **KONGA**. This poor man's giant ape plot had Gough, as botany scientist Dr. Charles Decker, surviving an air crash over the jungles of Africa and bringing home to London a small chimpanzee named Konga. Decker has discovered a revolutionary link between plant & animal life and tells his fiancée/assistant Margaret that he plans to use little Konga in a daring experiment.

But it is not long before Little Konga becomes Big Konga. With a serum extracted from the roots of a carnivorous plant, Decker stimulates growth in the chimpanzee, which assumes gorilla-like proportions.

At the collage where he teaches, Decker is reprimanded for discussing his new discoveries with the press. Determined that nothing small deter him from showing Konga to the world, the doctor hypnotizes the ape and commands it to kill the Dean. Another murder is committed when Decker learns that Prof. Tagore, an Indian botanist, has been working on the same experiments as he has. Wishing to keep all the glory for himself, he orders Konga to kill Tagore.

When Margaret learns that her fiancé has been seeing another woman, she attempts to destroy his work by killing Konga with an overdose of the plant serum. But the plan backfires when Konga rapidly grows to monstrous proportions—over 80 feet tall! Margaret dies in a laboratory fire and Konga abducts Decker himself. The monster then takes Decker on a personally guided tour thru the heart of London, terrorizing the population. Finally an army of troops enters the scene and Konga & his master-turned-slave are felled by the gunfire & exploding bazooka bombs the soldiers launch at them. With death, Konga becomes a normal-sized chimpanzee once more.

of compositions & decompositions

It was back to the Hammer fold in 1961 for the company's remake of **THE PHANTOM OF THE OPERA**, filmed in color & Techni-Scope and directed by Terence Fisher. Herbie Lom was cast as Erik, the acid-scorched musical composer who takes refuge in the Paris catacombs after Lord Ambrose D'Arcy (MICHAEL



Hello, Dolly! TROG, the ice Age troglodyte, worms up to the toy, while Michael Gough is off somewhere with Joan Crawford. (Can you blame him?)

GOUGH) steals Erik's compositions and publicizes them as his own work. It was once again a typically demonic performance by Gough.

back to black

Michael next performed in the Herman Cohen production of **THE BLACK ZOO** (also known as **HORRORS OF THE BLACK ZOO**), released in 1963 by Allied Artists. Securing the title role of Michael Conrad, Gough portrays the slightly unbalanced owner of a Los Angeles suburban zoo.

Jeffrey Stengel (JEROME COWAN) pressures Conrad to sell out in order that a housing development can be built on his land. The two agree to meet that night to discuss the deal further.

But Conrad has other intentions. He goes into his parlor and gathers his "children" about him—the savage beasts that are usually kept behind bars at the zoo. "Evil men are trying to steal our land," he tells the animals. "We must stop them..."

That night, Conrad appears at Stengel's home. With him is a

son—and on Conrad's order, the beast attacks & kills Stengel.

The following day one of the zoo keepers (ELISHA COOK) is mauled by a tiger at feeding time. Cook pulls out a revolver and kills the animal. Conrad becomes enraged and murders the attendant personally, then gathers his "children" around that evening for the tiger's burial ceremony.

Conrad's wife Edna (JEANNE COOPER) is urged to get away from the strange goings-on at the zoo by a friend, Jenny (VIRGINIA GREY). Hiding in the shadows, Conrad overhears every word. That night Jenny is murdered by a huge gorilla.

When the local police begin to piece the puzzle together, Edna panics and makes escape plans with Conrad's young helper, a lonely mute named Carl (ROD LAUREN). Conrad overhears their plans and surprises them that night when the couple attempts escape in the pouring rain. Edna screams for help from Carl but Conrad laughingly reveals that Carl is his own son by a previous marriage. The revelation shocks back Carl's memory of the



traumatic experience that struck him dumb as a child: the sight of his mother killed by a lion on his father's orders.

Now Carl takes vengeance for his mother's death by killing Conrad as the madman's "children" watch, unable to help, behind their barred cages.

the beast with live fingers

In 1964 Gough made his first feature for the Amicus Film Co., **DR. TERROR'S HOUSE OF HORRORS**. This was Amicus' first terror anthology, wherein 5 uneasy tales written by Robert Bloch are interwoven with a framing story. Michael co-starred alongside Christopher Lee in the 4th segment, a sort of **BEAST WITH 5 FINGERS** take-off.

Lee is Franklyn Marsh, snobbish art critic who condemns the work of an unfortunate artist, played by Michael Gough. Ultimately the artist is run down by Marsh's car, severing his hand from his wrist. It is the creeping, crawling hand of the artist which tortures & torments Marsh for the remainder of the shivery segment, finally causing Marsh's own death.

auctions speak louder than words

After **DR. TERROR'S HOUSE OF HORRORS**, Gough did a guest appearance as the auctioneer in Amicus' 1965 production of **THE SKULL**, based on Robert Bloch's short story from *Weird Tales*, "The Skull of the Marquis de Sade". The picture, directed by Freddie Francis, also featured the terror talents of Peter Cushing & Christopher Lee.

seeing red

Michael was next seen in the Columbia thriller of 1967, **BESERK**, starring the late Joan Crawford. Produced by Herman Cohen, **BESERK** concerned itself with a British circus, owned & managed by Joan Crawford, which is haunted by a maniac committing a series of brutal murders. But, no; Michael was not the insane killer in this chiller. Indeed, he himself is murdered in a most horrendous way: by the driving of a steel spike thru his head!

1968 saw the release of **THE CRIMSON CULT**, a film made by the Tigon studios in Great

Britain. 87 minutes in length, the picture boasted the talents not only of horror veteran Michael Gough but also Boris Karloff, Christopher Lee & the lovely Barbara Steele; an "all-scar" cast! It was based loosely on a tale by the late great H.P. Lovecraft, "The Dreams in the Witch House".

The story begins with the arrival of Robert Manning (**MARK EDEN**) at Greymarsh Lodge, in search of his brother Peter, who had previously sent Manning some peculiar gifts along with the cryptic message.

The lodge's owner, Mr. Morley (**CHRISTOPHER LEE**), refutes Robert's contention that Peter had been a guest at the lodge but, upon further investigation, a candlestick is found which is a match for the one Robert's brother had sent him.

Robert finds that he has arrived on the night of the annual ceremony of the burning of the black witch of Greymarsh, Lavinia (**BARBARA STEELE**), a descendant of the Morleys who had lived 300 years before. Prof. Marsh (**BORIS KARLOFF**) relates that Lavinia, before dying, had cursed those responsible for her burning...

Morley's niece Eve tells Robert that she remembers a man staying at the lodge the previous week who resembled Peter Manning. Later, the butler Elder (**MICHAEL GOUGH**) warns Robert to leave the dreadful place.

Certain that something has happened to Peter, Robert goes to the family graveyard, where he finds Morley & Prof. Marsh. They invite him inside for a nightcap—which is drugged. Robert then finds himself at a witches' shrine with a sacrificial altar. Lavinia is there, ordering him to sign his name in a strange black book. He refuses and abruptly seems to awaken from a dream.

But was it a dream after all?

Before long the powers of darkness begin to engulf all within the confines of the Greymarsh Lodge...

undead, of corpse!

Gough followed up **THE CRIMSON CULT** with a starring role in **THE CORPSE**, a British film released in the USA in 1969 as **CRUCIBLE OF HORROR**.

Gough plays Eastwood, a sadistic man who takes pleasure in tormenting his wife Edith & daughter Jane. When Jane is ac-

The famous—or infamous—"long scene" in **HORRORS OF THE BLACK MUSEUM**. That's no way to treat a lady, Michael!



And rounding out the great cast of creepy stars in *THE CRIMSON CULT* was Cult Queen Barbara Steele.

cused of stealing some money from a local golf club, Eastwood seizes the opportunity to punish her.

Next morning the wife & daughter plot Eastwood's demise; they drug him and pour an overdose of sleeping pills down his throat, then put him to bed.

But Eastwood is not dead... or so it seems, as his body keeps turning up in unexpected places during the rest of this unnerving thriller.

gort spelled backwards

TROG, made in 1970 by Herman Cohen, featured Gough in a co-starring role opposite Joan Crawford for the second time. "Trog" (shortened from troglodyte) was a beastly manape found in a state of suspended animation inside an underground cave. Crawford attempts to tame & train the creature, and succeeds—to an extent. Michael Gough was on hand to complain about the waste of the taxpayers' money that was being channeled into the scientific study of Trog. Gough becomes so enraged, in fact, that he secretly slays a lab

guard and sets the scene so that the man-ape will appear responsible. Trog is not without a bit of intelligence, however; he brutally murders Gough before finally being tracked to his lair and there disposed of by city officials, much to Miss Crawford's dismay.

a legend in his time

Michael was next seen in the 1972 Academy Pictures' production of *THE LEGEND OF HELL HOUSE*, based on renowned sci-fi author Richard Matheson's hellish novel, *Hell House*. Academy Pictures was the late Jim Nicholson's own production company and *THE LEGEND OF HELL HOUSE* his only film under that banner before his untimely death in 1972. (Mr. Nicholson had been a fantasy film fan since his high school days, where he met & befriended *FM*'s Editor Ackerman. He was president of American International from 1954 thru 1971, a studio which gave fantasy enthusiasts many fine features over the years, including the famous Edgar Allan Poe adaptations such as *THE PIT & THE PENDULUM*, *MASQUE OF THE*



When they told her at *THE BLACK ZOO* to "hold that tiger" she didn't know that Michael Gough would be inside the jungle cat's skin!



Michael Gough (as Dr. Dacker) is about to get a visit from Super Chimp, otherwise known as KONGA.

RED DEATH and THE TOMB OF LIGEIA. For FM's official obituary on Mr. Nicholson, see issues 97 & 98.)

THE LEGEND OF HELL HOUSE is a fine "haunted house" chiller, full of shuddery shocks & atmospheric settings. While Michael Gough's stint in the picture is merely an uncredited cameo appearance (as a dead body!), this film is highly recommended for all horror fans.

But Gough was at it again full force in 1974's **HORROR HOSPITAL**, a British production in which he starred along with the late Dennis Price. The film has not been released in the USA as yet, and it will be interesting to watch & see what becomes of it. (Hopefully it will not have the same fate bestowed upon it as have some other comparatively recent British pictures such as Hammer's **LEGEND OF THE 7 GOLDEN VAMPIRES** or **THE SATANIC RITES OF DRACULA**, both of which are still awaiting U.S. distribution after 5 years!)

sick flick

In **HORROR HOSPITAL** Michael Gough is the mad Dr. Storm, surgeon at a health clinic where young people are cured of their problems—thru Storm's butchery!

Pop singer Jason Jones journeys to the clinic for treatment but makes a fast retreat when he discovers that brain experiments are being performed on the unsuspecting patients. Aside from the maniacal Dr. Storm, there are plenty of other ghoulish goodies in **HORROR HOSPITAL**, which British sources say is one of the most bloodthirsty films to come along in years. One reviewer wrote: "Put this work under the sod and it would kill every huttercup for miles!" Richard Gordon, who has a number of other macabre movies under his belt (**ISLAND OF TERROR** with Peter Cushing, **THE HAUNTED STRANGLER** with Boris Karloff, **FIEND WITHOUT A FACE** with Marshall Thompson and **CORRIDORS OF BLOOD**

with Karloff & Christopher Lee, among others), co-produced the picture.

While we wait for the American premiere of **HORROR HOSPITAL**, Michael Gough, monsterdom's meanest madman, is continuing with other projects. In **THE BOYS FROM BRAZIL** by the author of *Rosemary's Baby*, in which he co-stars alongside Gregory (THE OMEN) Peck, Lilli (THE HOUSE THAT SCREAMED) Palmer & lovely Linda Hayden, previously seen in **THE BLOOD ON SATAN'S CLAW** & the terrific 1970 Hammer horror, **TASTE THE BLOOD OF DRACULA**.

gough-zilla, son of brazilla (ouch!)

It's been said that one is judged by the company one keeps. With Gregory Peck, Lilli Palmer & Lindsay Hayden as company in this new thriller, Michael Gough can't be all bad.

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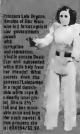
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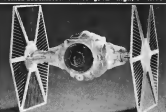
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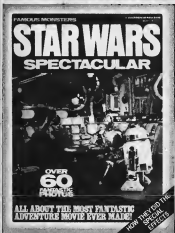
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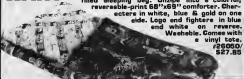
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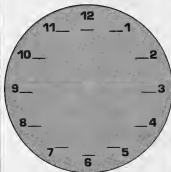
FINAL

DEAD-LETTER EDITION

EDITOR, JEFF ROVIN

CLOCKWORDS ORANGE

Answer the question at each hour of the clock. Write the first letter of the answer on the space inside the clock to spell a phrase that describes one of the hours of the clock.



- 1 — A male witch.
- 2 — In what substance was the Thing's prisoner?
- 3 — The giant bronze monster from Jason and the Argonauts.
- 4 — The bone of Christopher Lee's *Orcula*.
- 5 — Stop-motion animator.
- 6 — The Creature who lost his head.
- 7 — The Captain from *20,000 Leagues Under the Sea*.
- 8 — Kleeze's sidekick.
- 9 — The adjective describing the Sun Demon.
- 10 — Heston among the vampires.
- 11 — Where the Men from Atlantis lives.
- 12 — One of Japan's flying monsters.

WHAT EVER HAPPENED TO BABIES, JANE?

The following science fiction and horror films whose names are scrambled are all about children. But this puzzle is not child's play . . .

1. SEIHONETNCTN
2. SOEAYBARMYSRB
3. HFDRTOMOELHNAIENCED
4. ASTVLEH
5. REHETTON
6. TEONCSETOXR
7. AOTDEHREEAANSMHETE
8. YUSEREIOARO
9. HOETNEM
10. GOELDTVAHONELEAMH

MONSTERS OF THE MONTH



RANDY ELLIOTT



DEVIN DAVIS



T. BIONDOLILLO

ANSWERS

CLOCKWORDS ORANGE
 1. WITCH
 2. THING
 3. ARGONAUTS
 4. ORCULA
 5. ANIMATOR
 6. CREATURE
 7. CAPTAIN
 8. KLEEZE
 9. SUN
 10. HESTON
 11. ATLANTIS
 12. MONSTER

WHAT EVER HAPPENED TO BABIES, JANE?
 1. THE THING
 2. THE THING
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BOBBY WOODY

FROM A FORMER READER

Has everyone gone completely crazy over there? How could you possibly have a big 20th Anniversary issue without including Lugosi? Have you flipped? Gone off the deep end or what? You mentioned Lugosi in the editorial page but all there was amounted to 1 or 2 postage stamp size fotos included with scores of others. Nothing new. Nothing exciting.

But of course lots about "King Karloff". Frankly I'm sick of Lugosi always being shortchanged—like he never existed! How could you, in good conscience, constantly do this to Lugosi? Your own blatant overt favoritism has made Karloff a hero. (How would YOU feel if I had control of FM and constantly rammed "emperor" Bela I down your throat?)

You mentioned Lugosi's drug addiction and when some protested you tried to cover it over and condescendingly "forgave" Lugosi.

WANTED! More Readers Like



MARCI OCKERSON

Gee, tanx. But, have you EVER mentioned the fact that "kind, sweet, gentle Boris" was an atheist—a very avowed one, I might add.

I once loved FM & Ferry, even with his Karloffism, but this ignoring of Lugosi in the big issue was too much. I don't want to buy or tell anyone about FM any more. So—drink endless toasts to Karloff I give up.

JEFF KONNICZ
Old Bethpage, NY

I have a sneaking suspicion that even the Mr. Konnicz says he gave up on us completely. He will take a peek in this issue to see if his letter was published and what I had to say about it. First of all, I'll say I'm mad.

WANTED! More Readers Like



GLEN NEIMAN

I'm always angry when I'm unjustly accused of something and this reader has less provocation than most. (A) I have never in the magazine or on the air (Merv Griffin's show) attempted to cover up Bela Lugosi's medically induced drug addiction. (B) Unfortunately my friend Bela died 2 years before FM was born or I would have dedicated an entire issue to him at the time of his demise as I did to Boris Karloff. (C) As anyone can plainly see by consulting the Guide to Monsterland in #142, there have been TWENTY-FOUR features about BELA LUGOSI to 21 about BORIS KARLOFF! Furthermore, Mr. Konnicz must have the world's shortest memory because for an ENTIRE YEAR 20 years after Mr. Lugosi's death I featured an article about him in every issue of FM except one! See nonstop Lugosiana in numbers 123 thru 134. How much more coverage can you ask for? It just proves the old adage that "some people are never satisfied." SOME readers, Mr. Konnicz, thought there was TOO MUCH LUGOSI! In 1979 it will be 10 years since we lost the "avowed atheist" Mr. Karloff (sadly & nonetheless) and I'm afraid FM will take special notice of THAT sad fact. (D) As for Boris Karloff being an atheist, Mr. Konnicz apparently knows something I don't. I never heard his daughter or wife or very good

friend Robert Bloch mention it nor have I ever seen that statement in print. HOWEVER, if Mr. Karloff didn't believe in God—and so far I have only Mr. Konnicz's unsupported word—his actions proved that he very definitely believed in Humanity, and in my book that's what counts most about a person's character. (E) I raise my (water) glass to toast not only Mr. Karloff BUT Mr. Lugosi AND Lon Chaney Sr.—the All Time Big 3. Only sorry Mr. Konnicz is no longer with us to join in the toast to HIS favorite.

INTERESTING REPORT

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